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James Francis Cooke

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"THE ETUDE" - SEPTEMBER, 1909.

MUSIC.

TO OUR READERS

In this column will be mentioned from time to time our best offers in the way of premiums for the obtaining of subscriptions to THE ETUDE, as well as other special offers that are of interest to our readers.

THREE MONTHS' SUBSCRIPTION OFFER.

THIS is the last month for the summer subscription offer of any three months of THE ETUDE, from May to September, for 25 cents. Every person taking advantage of this offer receives not only a wealth of inspiring reading matter, but about fifty exceptionally good and varied pieces of music, something suitable for every one, something to inspire and aid further study as well as for recreation. Every musical friend, every pupil, will thoroughly appreciate these three issues as a gift.

MAGAZINE CLUB OFFERS.

IN another column of this issue we give the best bargains of combinations of THE ETUDE with the leading magazines; the prices are low and the selections of magazines contain only the best. This is the last month of these particular offers. All subscription arrangements begin with October 1. Whether your subscription to THE ETUDE is a new one, or whenever it expires it will pay you to take advantage of these bargain prices during the current month.

For instance, one of the changes will be with a paper that we have highly recommended, *The Designer*, the cheapest paper and the best bargain that we have to offer. The price will be raised on October 1. We would advise every one of our subscribers who desire a fashion and woman's magazine of high quality to subscribe to THE ETUDE and *Designer* during this month; the price of the two is only $1.70. For the extra 20 cents a high-class fashion magazine for twelve months, every copy of which is fully worth the 10 cents that is charged for it.

SEASONABLE PREMIUMS OF PROVEN VALUE.

EVERY earnest music teacher who is acquainted with THE ETUDE knows the value of THE ETUDE placed in the hands of her pupils. We have given much thought to how to present some of the thousands of unsolicited testimonials on this subject before others; many of them say they care little or nothing for the premium part. We prefer to give, however, all that we can afford. Many teachers charge THE ETUDE in the regular bill for tuition.

For the sending of one subscription, other than your own, we will send, prepaid, any one of the following selected articles, the most popular and valuable on our catalogue:

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These premiums are not the kind of articles that are usually made for premium purposes, but are made by one of the highest-class furniture manufacturers of the country, absolutely first-class goods made for retail trade. We can send pictures of these articles.

THE EDITOR'S COLUMN

YOUR PROFITS FOR HELPING US.

THE fall season is here and our readers will be glad to know that the features which we have secured for THE ETUDE for 1909-1910 are, if anything, more attractive than those which we have printed in the journal for the last year.

The following facts are of interest to those of our friends who are good enough to assist us by presenting the main advantages of THE ETUDE to those who may become subscribers. During the last year, among nearly a thousand articles, features and pieces, we published the following:

WHAT "THE ETUDE" HAS GIVEN.

26 articles by the world's most renowned virtuosos, including such men and women as Mme. Cecile Chaminade, Mme. Fannie Bloomfield-Zeisler, Herr Xavier Scharwenka, Herr Emil Sauer, Herr Ossip Gabrilowitsch, Mr. Schelling, Miss Maud Powell, M. Mischa Elman and William H. Sherwood.

12 articles by the foremost opera and concert singers of the day including Mesdames Sembrich, Tetrazzini, Schumann-Heink, Blauvelt, Gadski, Homer, Rider-Kelsey and Messrs. Bonci, de Gogorza, etc.

60 articles by the foremost teachers of our time, including Carl Reinecke (formerly head of the Leipzig Conservatory), Max Meyer Olbersleben, Theo. Leschetizky, M. Isidor Philipp, head teacher of piano at the Paris Conservatoire; E. M. Bowman, Amy Fay, Emil Liebling, J. de Zielinski, B. J. Lang and many others.

20 articles by celebrated critics and writers, such as Arthur Elson, Louis C. Elson, H. T. Finck, H. C. Lahee, B. I. Hill, A. J. Goodrich, Thomas Tapper and many others.

2 highly artistic supplements—one a genuine photogravure and the other in oils—which had sold extensively in art stores at $1.00 a copy.

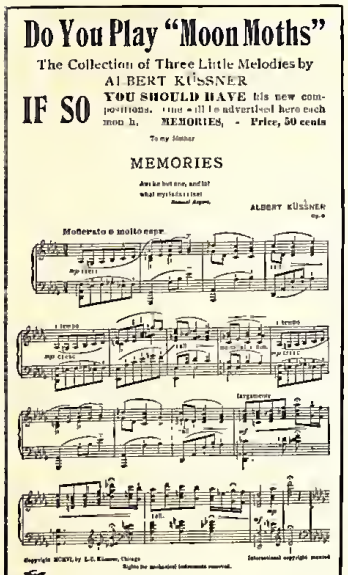
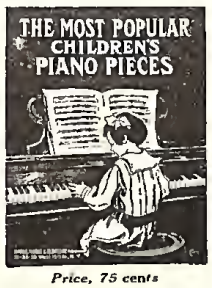
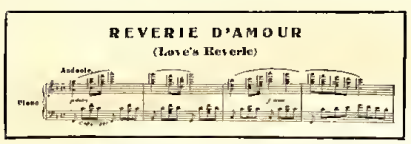
All of the above features are in addition to the valuable music printed in the paper and the hundreds of smaller articles which are no less valuable because of their size.

The music in each issue of THE ETUDE covers a wide range. There are pieces of various grades and styles, classic, modern and popular, for piano solo, pieces for four hands, for pipe organ, for violin and several vocal numbers. All this music is intended to instruct as well as to entertain or to amuse; an abundance of material, elementary, intermediate and advanced, including many striking novelties. In short, THE ETUDE is a veritable musical storehouse for young and old, the professional and the amateur, the tyro and the virtuoso.

Our policy of putting the value in the paper itself has been much appreciated by our readers. The premiums and commissions we give are a just and business-like reward for our friends who have taken a special interest in securing new subscriptions for us. They are in no sense a fictitious bait to induce people to subscribe. THE ETUDE is a known quantity—a substantial, wide-awake musical paper that has been improving ever since it started, twenty-six years ago.

HOW TO SECURE A SUBSCRIPTION.

The friend of THE ETUDE who goes to a music student or parent can honestly represent that for every *penny of the $1.50* invested in ETUDE subscription there will be a valuable feature, and that many of these features will be worth alone to the student more than the entire year's subscription.

ETUDE representatives make creditable incomes. Some derive their entire income in this manner. We believe that if you present the above facts in the proper way they will at once see the advantage and economy of taking the paper for the year. If you would like to know more about securing ETUDE subscriptions and something of the profits you may make, send a postal to THE ETUDE, Philadelphia. The teacher should have little difficulty in inducing the new pupils who commence at this time of the year to subscribe. Every ETUDE subscription means an extension of musical interest in your community and corresponding profits to you.

SEPTEMBER, 1909 VOL. XXVII, No. 9

THE ETUDE

FOR THE TEACHER·STUDENT & LOVER OF MUSIC

THEO. PRESSER, PUBLISHER PHILADELPHIA, PENNA.

THE IMPORTANCE OF THE FIRST MONTH

Military commanders lay great stress upon the necessity for a sharp, quick, decisive attack. Many a battle has been won in this way. If you have made your plans for the musical season you are now in position to commence work at once. Do not wait and try "to work into it." Start right in as though the season were in full swing. If you are a teacher let your pupils know that you desire to commence at once, and tell them so in few and certain words. Don't "beat around the bush." It is very wrong for a pupil to commence a month or so after the season commences. It is unjust to the teacher and unjust to the pupil. The teaching season in this country is extremely short as it is, and when the pupil commences his lessons some time in late October or early November he has only about eight months to complete his year's work. Four months wasted! Only the teacher knows what this means. In the public school a long vacation of this kind is not so noticeable as in the case of pupils in music whose success must depend upon manual dexterity as well as intellectual activity. It is also unjust to the teacher to expect him to go straggling along with only one-half or one-third of his class.

By tactful means some teachers are able to get all their pupils at work during the first and second weeks of September. This is as it should be, except in the cases of very advanced pupils who may be able to practice for a time without assistance. One teacher of our acquaintance used to keep a record of the work accomplished by all of her pupils, and at the end of the teaching year she would compare these records and indicate to the pupils who commenced late in the season how much they had lost. These two extra months are really of great importance, and if this matter is brought to the attention of parents in the right way they will realize it. Possibly if you could have the parents of your delinquent pupils read the above they might insist upon their children commencing their musical work at the same time they commence their school work. Nothing can he gained by postponing the music lessons, and a great deal may be lost by delay.

AMERICAN MUSIC OF ANOTHER KIND

We hear a great deal about promoting American music, and when we say American music we think of the music of the United States. It rarely occurs to us that there is American music outside of the United States. In Europe, where they have a wider and more unbiased aspect of America than we in this country could possibly have, they make a sharp distinction between North America and South America. They look for a great future in South America, which we in our marvelously rich and successful land entirely ignore. A few of us know that Gomez, Carreño and Hahn are South American musicians, but more than that we know not. A recent publication compiled by the bureau having the promotion of the South American Republics as its main object has come to hand and opened our eyes so wide that we have been thinking about it ever since. In it were published pictures of the great opera houses in South American cities, and so magnificent are they that few of our North American opera houses can compare with them in architectural beauty or size. Some of them had cost $2,000,000 to erect, and the cost of ten of the largest houses made the astonishing total of $16,850,000. The leading singers of Europe, especially Italian singers, make regular South American tours. Bonci is particularly popular in South America.

Opera is a peculiarly Latin diversion. In South America it overshadows all other musical effort. Possibly in the future some "great American composer" may arise in South America Thus far Gomez represents the height of musical accomplishment in South America. Even he is almost pure Italian in his style and design.

"MAKING HAY WHILE THE SUN SHINES"

The *New York Times*, one of the most enterprising papers of the great metropolis, has recently devoted an entire page of the paper to the publication of the advertisements of men over fifty years of age who are in need of employment. Among the advertisements are the following

VIOLINIST—Am a violinist, just about reaching my fifty-year mark; on account of defective hearing, am no longer able to fill engagements of the first class, nevertheless am still fairly capable of filling a position where the requirements are not too exacting.

PIANIST—Educated gentleman of fifty-six, able to correspond in and speaking French, English and German, and understanding music (piano) thoroughly, seeks some employment where any of above talent might be utilized. Understands also the music business.

There is an eloquent but pathetic lesson in this for all Etude readers. It points to the certain fact that in our country the services of the man over fifty years of age are vastly underestimated. In other countries the wisdom and experience that can only come with years are venerated and valued as they should be. Leschetizsky, Marchesi, Garcia, Stockhausen, Liszt, Verdi, Wagner, Thomas and Auber were all eagerly sought in their later years. In Japan the body of "Elder Statesmen," men who have fought the battles of life and won, are revered and consulted above all others. The Editor knows personally men of ninety years of age whose intellectual keenness, "up-to-dateness" and mental energy is infinitely above that of thousands of young men of twenty. The statement attributed to Dr. Osler that "after a man is forty his usefulness commences to wane" is not only untrue, but has done great injury to thousands of perfectly capable men who are willing and anxious to work after they have passed the sixty or seventy year milepost. In an article entitled, "What Musicians Have Done in Old Age" (November, 1908), Mr. Arthur Elson has given some remarkable evidences of musical virility at an advanced age.

However, we cannot revolutionize public opinion, and the young musician who is wise will leave nothing undone to "make hay while the sun shines." The day of opportunity is to-day. To-morrow you may pass beyond your depth and find that the struggle to keep afloat is one of the bitterest tragedies of existence. Examine the methods of the business men of your community and see what self-denial and energy are required to win success. Never forfeit a chance to give a lesson in order that you may enjoy some temporary pleasure. Do not overwork, but realize the earning power of accumulated money. Spend only as your income permits. Do not buy anything until you see your way clear to pay for it. *Music teachers who have not learned thrift must suffer.*

BRINGING THE GREAT ARTIST TO THE HOME

The symposium upon the use of the sound reproducing machine which appeared in recent issues of The Etude, and in which many of the best known voice teachers of America gave their opinions, "pro and con," aroused much interest. Some teachers seem very much opposed to the use of the sound reproducing machine in musical education, but we are convinced that in most of these cases the teacher has either been influenced by some notoriously defective machines or has had no real experience in examining or employing a good machine.

In the last five years wonderful improvements have been made in the methods of recording and reproducing. The competition between rival firms is so extremely keen that large corps of trained scientists and inventors are kept continually employed to experiment and try in every way to improve little details. The best machines have now reached a state of approximate perfection, so that many great artists have told the writer that the records of their performances have been startlingly exact. In some of the instrumental records the tone loses somewhat, but even in records of this kind the technique and the nuance remain in a remarkable manner. Discounting these slight disadvantages, is it not far better to have records of the work of great artists that can be heard time and again instead of permitting their artistic efforts to blossom for only a few minutes, like the night lillies, and then pass away for ever?

Again, if, as many singing teachers maintain, "Imitation is the basis of all vocal art," is it not better for the teacher to have at his hand the records of the voices of the great singers of his time and afford the pupil an opportunity to hear many, instead of asking him to imitate one human model. One of our greatest violinists recently told the writer: "Since such excellent records have been taken of my playing, I feel that I have accomplished something permanent, something that will remain as an evidence of my art. Heretofore every thing I have done has been transient interpretation—for the moment only"

The sound reproducing machine is not in any way

comparable with piano-playing machines. The latter produce their results by a very mechanical means of imitating good playing. Wonderful as these glorified street pianos sometimes are, there still remains an element of the mechanical that mars their performances. To the writer's opinion they fall very far short of excellent hand playing. The sound reproducing machine is, however, on a much higher scientific and artistic plane. It is a kind of "sound photography," and as photography has come to be such an indispensable element in education so is the sound reproducing machine likely to come into very general use in musical education.

The eminent London conductor and teacher, Mr. Henry J. Wood, recently said: "It is of the utmost educational value to all musicians. In listening to the records of such great artists as Patti, Melba, Caruso, Plançon you will hear what true, right vocal tone is. As a vocal teacher of twenty-five years' experience I can assure you of the tremendous value of this invention and how grateful we vocal teachers are for the aid it gives us in showing our pupils what right and beautiful tone is, especially in the country districts where it is impossible to hear the greatest voices. I firmly believe that if all vocal teachers had one in their studios, as well as the finest vocal records published, and could let their pupils hear the brightness and ring of good voice production, it would do more to expel and eradicate our fluty, hooty, breathy, dull, weak voices than hundreds of pounds spent on useless lessons and in fruitless argument and controversy."

WOMAN'S HIGHEST PROFESSIONAL CALLING

So many great authorities on pedagogy have expatiated upon the fact that the highest professional calling of woman is that of teaching that it seems idle to consider those who may dispute this fact. The care of the child is the grand province of the women of a country. In the case of the young child they are infinitely closer to the juvenile mind than a man can hope to be. Their sympathies, their tenderness, their intuitive penetration and their patience make them natural teachers. In an article in *Appleton's Magazine* Dr. G. Stanley Hall, the well-known university president, says upon this subject:

"In the care and nurture of children woman now, as in the past, finds perhaps, on the whole, the most satisfying, if not the most useful, of all vocations. Nearly all colleges for women make some, even if very inadequate, provision for those contemplating this vocation. A little of this experience is the very best preparation for motherhood, if marriage be delayed. It is the best substitute for it if it does not come, and the most ready resource for those who, having married, are suddenly thrown upon their own resources. Here women best bring to bear the best that is in them. What more humanistic training can be conceived than the thorough knowledge which now centers about the child from the nursery up?"

This applies to music teachers as well as to those in our public schools. The teacher should be at all times imbued with the nobility and the responsibility of her work. She should also know that of all professional careers for women teaching is probably the happiest and best adapted to her nature. Some particularly gifted women may be called to other professions, but these professions are no more dignified or significant than that of teaching. The woman lawyer, doctor, minister or financier is certainly entitled to no more respect than the woman teacher.

BIRDS do not grow their plumage by feeding on feathers, and to seek to rear the young musician only on music is to starve the soul. He must "secrete" even his musical inspiration from the self-same material whence all sorts and conditions of men derive courage, enterprise, character, wisdom, judgment, prudence, feeling, aspiration, ideality, and inspiration. Without the successful nurture of these qualities no amount of skill as a specialist will enable him to become a lord and ruler of men, or anything more than the most humble of servants; hence the good of including among the preliminaries to, and carrying on hand in hand with, the study of art, a methodic course of reading touching the chief points in general literature, science, history, poetry and æsthetics.—*A. R Parsons.*

Digest of Musical Opinion Abroad

By ARTHUR ELSON

IN the *Revue Musicale* is an article by J. C (Jules Combarieu?) dealing with Paul Reyher's book on English Masques. The reviewer speculates on the real origin of opera, and derives it from a very ancient period. Two facts are claimed at the outset—first, that lyric drama antedated spoken drama, and that words without music and music without words were both derived from it; second, that lyric drama is based on imitation which had a religious origin. Primitive nations devoted their first representations to legends of their gods rather than to subjects taken from observation, for "imitation is the sincerest flattery," and by this means they hoped to avert divine wrath.

As the dramatic idea gradually grew apart from religious service it began to lose its musical features. In this way arose the mystery and miracle plays of the Middle Ages. They were forbidden in France in 1548, and less than a century later secular opera was firmly established. The music that had begun with sacred settings was now devoted to profane subjects.

In opera the accessories of scene and stage effect began to usurp the chief importance. "To triumph over these frivolous habits, to go back through the current of three centuries, to come back to the earliest tradition, to the source, to the religious and social lyric drama, we know what colossal—and chimerical—efforts were made by Richard Wagner." (Poor Wagner! He is too dead to refute the adjective; but perhaps he became used to adverse criticism, even during life.)

The reviewer considers the ceremonies of court life responsible for the rise of the masque, as it certainly caused the rise of the allegorical ballet in France. It is customary to regard Peri, Caccini and Monteverde as pioneers in opera, and to date its origin from "Euridice," in 1600. But M. Reyher's book shows that England used all the materials of opera nearly a century earlier. The masque began to appear in 1501, when a spectacle of this kind was given at the court of Henry VII, on the occasion of his eldest son's marriage. In 1512 the new form was widely known and used. The Tudors were all musical, and their influence helped it to popularity.

Masques differed from our opera and from that of early Italy in the somewhat greater importance of the words. Ben Jonson's lyrics made them famous, while Milton's "Comus" is a classic. Such a poem as "Comus" would hardly suit for a Strauss opera, where it is only with difficulty that the singers are understood at all; but the early music was aimed to enhance the words. Another difference is found in the prominence given to the early dances, although these were often far more stately than the caperings of a modern ballet. The music, simple at first, gradually grew into a more ambitious affair, with overtures and entr'actes, but it always remained faithful to the sense of the poetry.

"HOW THE COMPOSERS PROGRESSED."

In *Die Musik* Edgar Istel gives a detailed description of Wagner's "Liebesverbot," adapted from Shakespeare's "Measure for Measure." Wagner's early operas are always interesting. In the current phrase, they remind us of his later ones because they are so different. Especially pleasing is that tragic work of his youth, in which he had all the characters killed before the end of the play, and carried on the last act with their ghosts. "Die Feen (The Fairies"), too, is sometimes revived as a weird and wonderful spectacle. "Das Liebesverbot" is not so bad—in fact, it is quite a worthy example of the melodic display style.

But the most valuable lesson to be drawn from these works is that

> "Men may rise on stepping-stones
> Of their dead selves to higher things."

Progress was the case always with Wagner—from youthful imitations to "Lohengrin," and from the romantic beauty of "Lohengrin" to the sublimity of the "Ring" and the broad human sympathy of the "Mastersingers." Nearly all the great composers have shown constant growth, until overtaken by old age and death. Handel's oratorios succeeded after his operatic ventures had failed. Mozart's last operas were his greatest. All Beethoven is divided into three periods, and that composer said in his later years that all he had written was as nothing when compared with the great works that came to his mind. The ninth symphony shows something of this. Verdi changed, too, though not thoroughly at home in the Wagnerian altitudes. Bach was almost the only one who seemed, Minerva-like, to be perfect from the start. Work increases ability, and composers must be made as well as born.

MAKING PRESENT-DAY MUSICAL HISTORY.

June is evidently the festival season abroad, for Switzerland, as well as Germany, boasted her annual crop of new works. The meeting of the Associated Swiss Musicians was held at Winterthur. Among the works given was a string quartet by Otto Barblan; another by M. H. Suter; a "Resurrexit," by Benner, for solo voices, chorus and orchestra; three orchestral melodies by Berthoud; a ballade for baritone and orchestra by I. Lauber; some duets by Rudolf Ganz, and a fragment of Dalcroze's "La Veillée." Of course, Switzerland's greatest composer is still Hans Huber, whose symphony on Böcklin's beautiful pictures is one of the few great modern works in that form.

In a prize competition at Lisbon, limited to chamber music, no less than twenty persons competed. Prizes were awarded to Julio Neuparth, a professor at the local conservatory, for a violin sonata, and to Luiz de Freitas Blanco for a string quartet, with honorable mention for quartets to Rodrigo de Fonseca and Jose Henrique dos Santos.

In France, Massenet's new opera, "Don Quixote," a "heroic comedy," is to be given at Monte Carlo some time next season. Various combinations of Russian music have been given in Paris. Among them were the first act of Glinka's "Russlan and Ludmilla," a series of stage pictures called "Les Sylphides," with music of Chopin orchestrated by Russian composers, and the ballet-play "Cleopatra," with music by a composite group of Russian masters. Roumania contributes a concert by A. Castaldi at Bucharest, the program devoted to his own works. Two of the numbers, the symphonic poems "Marsyas" and "Thalassa" (the sea), won much applause. His "Intermezzo-Idylle" and "Tarantelle" also were well received.

In Germany, Rachmaninoff continues to win success with his second piano concerto, the latest occasion being at Frankfurt. The "Totentanz" of Felix Woyrsch is also growing in favor. In Stuttgart, Knud Harder brought out some of his works, including a "Black Forest" string quartet and some attractive songs. From memories of the country the writer supposes that a "Black Forest" quartet would begin *allegro*, showing the traveler's joy as he starts on a tramp; then a long *adagio* as he climbs through six miles of hilly country to an inn that the peasants told him was two miles away; then a *scherzo* as he reaches the inn and feasts on its home-made cheese and indigenous beer, and a finale, *allegro risoluto*, as he determines to hire a carriage in future.

The Indian opera "Poia," by Arthur Nevin, comes in for some criticism because of its themes. These are often real Indian melodies, but they did not please and were described as a jumbled mass of meaningless notes. Another half-success was Ingeborg von Bronsart's opera, "Die Sühne." Its slow action was compared unfavorably with the brilliance of Leo Blech's "Versiegelt." Alas for our women composers! Few of them, if any, have done as well as a man like Raff, who is called a second-rater.

"Robins Ende," a comedy with an old English plot, met with great success at Mannheim. Its music, by Ober-Regisseur Morris and Edward Künneke, a young man, is said to be of the utmost excellence. Other new operas are the one-act "Verheissung," by Camillo Hildebrand; Zollner's "Ueberfall," a *Tanzmärchen*; "Der Verlorene Groschen," by Johannes Doebber, and Oskar Nedbal's operetta, "Die Kensche Barbara." New publications include Th. Blume's symphonic poem, "Die Erlösung;" Ed. Levy's mass, "An die Allmacht," for soli, chorus and orchestra; Hugo Kaun's Passacaglia in D minor for two pianos, and Heinrich Wolffahrt's Introduction and fugue for the same combination.

In London, works of Holbrooke recently given include "Annabel Lee," for male voice and orchestra; an impressive prelude, "Dylan," with extra instruments, including two concertinas, and a "Dramatic Choral Symphony." Ex-Premier Balfour, in a recent speech, called music the most democratic of arts. He evidently differs from the unmusical man who called it the most costly of noises.

Lessons for Singers From My Own Experience

By ALESSANDRO BONCI

[EDITOR'S NOTE.—*Alessandro Bonci, unquestionably one of the foremost tenors of the present day operatic stage, was brought to America in 1906 by the management of the Manhattan Opera House, of New York, to offset the enormous popularity of Caruso, who was singing at the Metropolitan Opera House. The voices of the two singers however were very different, Caruso's voice being of great volume while that of Bonci was of a somewhat lyric character, but of great sweetness. His execution was at once acknowledged as phenomenal. The following article is not presented because of the eminence of the singer, but because it contains some excellent vocal truths which young singers may read with profit.*]

APPARENTLY many persons believe that to be an opera singer, and even a great artist, requires merely a fine voice; that, granted the voice, but little effort on the part of its possessor, merely a few singing lessons from a celebrated teacher, are all that is required to insure a successful début and a great career. There could not possibly be a greater mistake. Years of study, of thought, of careful attention are needed, no matter how fine the voice, if one would be a true artist and not merely a singer whose lack of vocal method means but a short career.

FIRST LESSONS.

In my own case there never was any doubt in my mind that I wished to be a singer. As a tiny child I sang, and as soon as I was old enough became one of the boy sopranos in the church of my native town, Cesena, in the province of Romagna. My determination grew until, at the age of seventeen, I began my vocal studies at the conservatory of Pesaro, founded by Rossini in the city of his birth, and to which he left all his money. My masters were Pedrotti and Coen, the latter a pupil of Delle Sedie, whose death at the advanced age of eighty-five recently occurred in Paris.

Delle Sedie was one of the greatest singing teachers whom the world has ever known, and Maestro Coen was an ardent disciple of his. When I worked with him we often spent more time in talking than in actual work at the piano. His lessons were not the mere singing through of vocalises or songs. Each tone must be perfect, and if it was not he carefully explained the faults, the reasons for them, and the remedies. Then I went home and worked by myself, and at the next lesson was expected at least to show an improvement.

BREATH CONTROL.

I cannot lay too much stress upon the necessity for breath control. As part of the Delle Sedie method, my teacher paid the greatest attention to this important side of vocal art, and I have made a most careful and thorough study of it. This is to the singer what the pipes are to an organ. Now if there is a hole, however small, in an organ pipe the sound is spoiled. In the same way, if the singer has not this breath control and allows his breath to escape too freely, or takes fresh breaths noisily and with effort, the tone is spoiled. It is impossible to sustain it. The old advice to hold a lighted match or candle in front of the lips when practicing for this control is excellent. If the flame wavers and flickers the student may know that his breath is escaping too rapidly, with consequent injury to the tone. If the flame is steady he is practicing correctly. Of the great physical benefit derived from proper breathing I can speak from experience.

When I first presented myself for examination at the conservatory, before trying my voice the professors advised me to choose some other occupation, to give up the idea of being a singer.

"You are so slight and delicate looking," they said—and I was, in fact, very thin—"we do not believe that you have sufficient physique to undertake the life. You are too delicate." No one would accuse me of that now, and my chest measure is remarkably large for my height. All this is the result of my vocal training.

HIGH NOTES.

Another part of voice training over which many young students become impatient was that of practicing in a limited range. For two years I worked only and carefully upon tones, and those tones which lie between middle C and the G an octave and a half above. Never once was I allowed to sing above that G. This was to equalize the upper five notes with the lower part of my voice, for Coen would not hear of any difference between the two portions. They must be equalized, and until then never a high tone should I sing, although these were, of course, in my natural voice. It was my custom to arrive at the conservatory a half hour before the time set for my lesson, that I might rest before it. One day when the two years were nearly up I arrived and found that the *maestro* was not there. The temptation

ALESSANDRO BONCI.

was irresistible. I went to the piano and softly tried over a phrase in Faust's romance in the garden scene of Gounod's "Faust" and sang it, taking the high C. At that moment Coen entered the room. His wrath was great. All sorts of abusive epithets did he hurl at me for daring to sing a high tone, contrary to his commands, and it was more than a week before he ceased scolding me. I did not repeat the experiment, but waited until he gave me permission finally to sing the high tones.

One year later, after three years of study, I gave a concert at the time of the inauguration of a monument in Pesaro to the poet Mamiani, and for the purpose of raising money to continue my studies. At his concert I remember I sang a serenade by Rossini seldom sung now, *Ch'io mai vi possa lasciar d'amare* and the romance from "Faust," which had been the object of my ambition the year before, and with the high C. Not long after that I sang in an operetta given on the occasion of Rossini's centenary, one of his earliest operettas, and almost never given, although it contains some beautiful music, *L'Occasione fa il Ladro* (The occasion makes the thief).

EARLY PRIVATIONS.

Those were happy days. I lived with three other young students, and we were all desperately poor. It was a veritable *Vie de Boheme*, and we were quite as poor as the characters of Murger's book of Puccini's opera ("La Boheme"). We had no piano. I did all of my studying with the aid of a pitch pipe, and I think this proves that I was even then a musician, since I must read at sight all the works I studied and had no accompanist save when singing at my lessons. I practiced with this pitch pipe for hours, and spent so much time on the Delle Sedie exercises for attack, sung mezzo voce, that my companions used to declare that I was mad. Delle Sedie's method and vocalises fill three large volumes. I studied them all.

This question of the attack in singing is another matter to which too much attention cannot be given. When one hears excessive portamento, when a high note cannot be taken directly and clearly, without sliding up to it from below, in a manner that is so instantly criticised if resorted to by a violinist or violoncellist, you may know that the offender has not studied the attack; portamento in its place is an excellent effect, but as a means for covering faulty singing cannot be too strongly condemned.

In time I finished my conservatory studies, and the question of how best to begin my career had to be faced. My thoughts were all of the operatic stage, and I did not greet my professor's proposal with enthusiasm when he came to me one day and told me that there was a tenor vacancy in the choir of the famous church at Loreto, and suggested that I try for it. I demurred, but he urged it. "You are still too delicate for the stage," he advised. "Wait a few years longer and give yourself a chance to develop. Take my advice and try for this position." I did so and was accepted out of forty candidates.

FIRST POSITION.

The church was, and still is, although to a lesser extent since the adoption of the present style of music in the Italian churches, famous for its music. There were sixteen solo singers, and we gave the most difficult music. I received 150 francs a month ($30), and on this salary I married. But all the time that I was a member of the choir the thought of the stage never left me. I was constantly studying for it and learning new rôles. Finally, after three years, I made my début in Verdi's "Falstaff" in Parma, one of the most critical cities in Italy. My success there meant a successful career, and after my début I was immediately engaged for the Dal Verme Theatre, Milan. Within ten months I was recalled to Milan, made my début at La Scala in "I Puritani," and my success may then be said to have been established.

THE OLD AND MODERN OPERATIC SCHOOLS.

It is a mistake to think that my repertoire is confined exclusively to works of the old school. I have sung the modern operas and my repertoire is a very large one. But while there are many singers for these works, there are few of the present day who are able to sing the classic works. Take the finale of the first act of "The Barber of Seville," for instance. When this opera is given nowadays it must almost always be cut, simply because the difficulties are such that few modern singers can cope with them. It is far easier to sing in a modern opera. There the singer has less responsibility, since he is far more aided by the modern form of orchestration. It is not so with the classics. There the orchestra hardly exists for the singer, there is no covering up, he must sing. Another view which I hold is that the public goes to the opera to hear singing. Intelligent acting is necessary, yes, but the song should not be sacrificed to it. The artist must, however, be in the picture. Another point that I would make in studying an opera is this: Study the style of the music. One does not sing the works of Mozart in the same manner as those of Wagner. One must study not only the music, but the whole work, and strive to enter into the atmosphere of it. Nor do I think one should learn a new rôle and then hasten to sing it. Take time, try to live in it, to grow into it, before presenting it to the public.

DO NOT HURRY.

In conclusion, my advice to young singers is: Never be in a hurry. Study the true art of *bel canto*, and to do this takes much time. How many of the present-day students are willing to study nine years before making their operatic début, as I did? Yet if they hurry to make their début after a few months, or even a couple of years, of study, is it to be wondered at if they fail, or if, after a short career, their half-trained voices are ruined and the career is at an end?

TIMELY HINTS TO PARENTS OF MUSICAL CHILDREN.

BY NORMA WOOD.

KNOWING the need of the earnest coöperation of parents with teachers if best results are to be obtained from musical children, I offer the following hints and assure you that much good will come from their consideration:

A true mother, who wants her child to develop the best of his talents, can accomplish almost anything with him if he is placed under the direction of a competent teacher to whom she gives her faithful assistance. When I say competent, I mean more than a mere player of notes or a mechanical counter of time. The best teacher has culture of mind and soul. How can an illiterate teacher, who knows naught of the great masterpieces of art and song, interpret the soul creations of the great masters of music?

SUFFICIENT INSTRUCTION.

No teacher should ever, either in justice to the child or to herself, accept a pupil whose parents do not agree to give him at least six months' lessons and to see that he practices an hour every day. Sometimes teachers hesitate in demanding their rights from the mistaken idea that they will not obtain pupils. If they will try this method of procedure its results will prove beneficial. At first, perhaps, the number of pupils may be smaller, but the results will justify the test and in a very short time the number of pupils will be most gratifying. Results tell, and it is what a teacher's pupils themselves can do that determines the standing of a teacher.

PROCURE A GOOD TEACHER.

Parents, see to it that you select the best teacher, and, when you have found that person, stay with her, or him, as the case may be. Do not change from one teacher to another. How can you hope for results unless you keep your child under the influence of some superior instructor? I say superior because we who have carefully studied this subject know that there are teachers who are failures both in the foundation and the higher development of the true musician. A teacher must study her pupils. While children should be allowed to learn only the best music, there are compositions often given them which are beyond their understanding. This trouble is usually caused by suggestions from mothers as to what their children shall study. A parent should under no circumstances presume to dictate to a competent teacher any more than a physician should be told just what to administer to a patient. Should a parent or pupil persist in dictating the selection of music, it would be wise in the teacher to discontinue the lessons. In fact, a conscientious teacher could not do otherwise.

This does not mean that a teacher does not want the hearty assistance and cooperation of parents. Indeed, she does want it, and it is absolutely necessary that it be given.

ENCOURAGE REGULARITY.

Does your child practice regularly and all the time prescribed by the teacher? Do you encourage your child in her work? No matter if the exercises are dry and tedious, and if the scales set up a monotonous run across your sensitive nerves. Think what this practice means in the acquirement of correct technique. A smile from mother, an encouraging word from father, makes the drudgery of practice vanish and in its stead come thoughts of what beautiful execution will fall from those clumsy fingers. A mother's kiss in commendation of a little boy's first crude sketch is said to have made Benjamin West, our noted American artist, famous.

ENVIRONMENT.

Too much stress can not be laid upon home environment.

A child whose good mother is musical is indeed fortunate. In the first place, she presents it with a gift whose value is measureless—the love of music. I know two mothers who have musical daughters. One mother's child was more gifted and more beautiful than the others. She had the sweetest of baby voices and sang from morning until night. She was all sunshine, and everybody loved her. The mother, well-meaning but ignorant, did not understand or encourage the child's talent for music. The girl was trained to a butterfly existence, flitting from one pleasure to another. To-day she is still fair to look upon and sings sweetly, but her health is impaired from dissipation and imprudence and she has in no way accomplished her possibilities.

The other mother's child grew up under very different surroundings. This woman is one of God's noblest creations, a cultivated, refined and thoroughly good mother. Her child, too, was talented. She was educated in the best schools and ever looked upon her music as her greatest gift and privilege. Now she is a woman and a slendid type. She is admired and loved by all who know her. The great soul shines from her very eyes. Her voice? It breathes forth the sweet spirit which is the outgrowth of kindness, unselfishness, culture, taste and understanding.

PARENTAL AID.

There are mothers who daily bless teachers by their kind appreciation and valued aid in assisting them with their pupils. There are mothers who realize that "Rome was not built in a day," and that it is only conscientious, persistent work on the part of teacher, mother and pupil that will ultimately make musicians.

Is it worth while, all this patience, encouragement and work? Most assuredly, yes. Aside from the personal enjoyment derived from music after reaching a sufficient degree of advancement to appreciate it, and the pleasure one affords his friends, look at every phase of life as we see it to-day. Our best churches have the finest music, our best plays realize the importance of a first-class orchestra, our splendid opera singers invariably draw large audiences, no pretentious social function is complete without music. Paderewski, Sembrich, Kubelik, are always hailed with delight. In fact, what is a success without music? Even in a small town the local pianist and vocalist are always in demand.

CRITICISING MUSICAL SHORTCOMINGS.

BY ARTHUR JUDSON.

ONE day I entered my history class room with a new idea. There had been a good concert the evening before, and knowing that my class had all attended and would probably be ill prepared for recitation, I determined to ask for criticisms of the performance. I was prepared for a certain variety in the criticisms, especially in the phases of a musical performance which cater entirely to the likes or dislikes of each person, but I was totally unprepared for the differences of opinion as to facts. Not only were there uncalled-for differences as to facts, but the criticisms (which I required them to write) were written in poor English, their expressions concerning music were either poor or the hackneyed superlatives of certain very complimentary adjectives, and the musical terms were frequently misspelled.

All of these things opened my eyes, and I determined to devote some of my history hours to a class in criticism. I rightly reasoned that a knowledge of history was of use only as it enabled the possessor to appreciate music; that a head full of history availed a man nothing unless he could apply his learning. This occurring in a school of music connected with a college, I looked up the class records in English and took steps both in my own and other classes, to rectify the matter of poor English and to obtain a simple and direct style of exposition.

One way of doing this was to require oral recitations to be grammatically correct and to be extended in length from fifteen to twenty minutes in place of having a pupil merely answer a single short question. The appointment of critics from the class kept the interest general and the English improved rapidly. For the misspelling of musical terms, "spelling bees" were held, the class dividing into sides, and grades being given, as for other work. This completely solved the question of spelling. The problem of increasing the pupils' vocabularies of musical terms was solved by holding "quizzes," during which either I or one of the pupils took a dictionary of musical terms and proceeded to ask as to the meaning of the various words and phrases. Knowledge was rapidly acquired in this way.

The foundation work done, the question of *what* to criticise was taken up. It was discussed between pupils and teacher and the conclusion reached that there were facts which were absolutely certain and not open to the expression of opinion, and that there were certain phases of a performance which depended on the personality of the listener and his likes and dislikes. The facts were catalogued as follows: If the performer sang, the natural voice of the singer was considered as a fixed quantity, either good, fair or bad; it manifestly could not be all three. In the case of a player, the quality of tone was considered in the same way as a settled fact, allowing however, for the quality of the instrument used. In order to aid in judging tone-quality, the pupils were instructed to catalogue the tone as big or small, broad or thin, sympathetic or cold; in addition to this, they were asked to look for different qualities, or registers, in the voice of the singer.

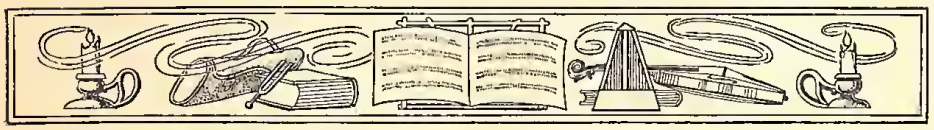
CRITICISING TECHNIC.

The next certainty in criticism was the question of technic. Were the rapid passages clear or not? Was the legato good or bad? Was the playing rhythmic or not? Was the intonation correct or incorrect? Surely, there can be no doubt about these. The last certainty was the arrangement of the program. I do not refer to the *contents* of the program, since that is a question of personal like or dislike, but to the order of pieces on the program. Was it too long or too short? Was the climax wrongly placed? Was the arrangement fortunate or unfortunate?

So far we have mentioned nothing but plain indisputable facts; now we must consider those phases of concert work where personal opinion may play a part. What was the stage deportment of the performer—not the personal appearance, but the manner of conduct on the stage? Were the contents of the program suitable for the occasion? Was the artist sincere in his performance? But the central matter of opinion was found to lie in the matter of interpretation. You and I may agree on the technical merits of a performance and yet may disagree utterly as to the merits of the player's interpretation of a composition. In interpretation we must also consider the question of speed, accent, phrasing, breathing, pedaling, registration and the adherence to the central idea of the composition. All of these divisions of interpretation were taken up and considered thoroughly, in order that each pupil might have a basis of comparison. Even the matter of opinion in regard to the interpretation of a composition may be so circumscribed as to make criticism, as a whole, more or less of a certainty.

As far as judging the value of the compositions themselves, the pupils were instructed to study the authorities in regard to well-known numbers and not to disagree *unless they could give reasons*. With new compositions, no opinions were regarded as final until the composition had become familiar through repeated performance. The history or analysis of a composition frequently convinced the class that a disliked composition was good and a favorite composition very ordinary. For this reason, emphasis was placed on the "wearing qualities" of compositions and the pupils advised to allow posterity to settle the question, where there was any doubt. While the class never developed any startling signs of latent critical genius among its members, yet it taught them to write sane critical comments on performances, couched in good English and far better than the average report in the daily paper. The course might be pursued with profit in our public schools and even among the classes of our private teachers.

Is it not surprising that scarcely two scholars out of every hundred become really good piano players? And that extremely few learn to read music readily at sight? That out of a thousand who have outgrown the school not ten can continue the successful practice of their art without assistance? And that not five of these are able to sit down before their own instrument and develop their own ideas through its keys? Is it not, therefore, money, time, and labor, in most such instances, absolutely thrown away? A far different result would have been obtained had a knowledge of harmony been imparted with the proper instruction in playing the piano—*Gustavus Schilling.*



The Social Position of Some of the Great Composers

By LORNA GILL

"When Music, heavenly maid, was young," the musician was nothing more than a servant; he was not often even considered respectable; he was an inferior to be paid for his services, but to be kept socially at a distance. Following the custom of the tradesmen of the seventeenth and eighteenth centuries, the musicians formed themselves into gnilds, which eventually became an object of contempt on account of their demoralization; so much so that in 1653 the better class of musicians of upper and lower Saxony formed a society to foster a higher order of morality. One hundred years later a Leipsic professor wrote a dignified Latin treatise for the purpose of warning the youth of the danger of an excessive devotion to music, and its tendency toward a dissipated life. Even up to one hundred years ago in England it was considered bad form to be musical, and for a man to be able to play the piano was looked upon almost as a vice.

Music, like the other arts of painting and sculpture, found its first real period, its support and patronage, in the Church. With the growth of opera new fields were opened to the composer. Italy was, of course, far ahead of all other countries in culture of every sort. When Handel and Mozart visited there early in their careers they were far more enthusiastically received than they had been in Germany, where the musical development was very different. There was little opera and few public concerts, but the electors and rich barons had their own private orchestras and a capellmeister or director. The latter often knew more of the kitchen than the drawing room; he ate with the servants, and his duties were sometimes also those of valet de chambre and head waiter. He was absolutely bound to his patron and could neither play nor compose for anyone else. All the great German masters suffered from the humiliations of their position. The gentle Haydn made no complaint; Mozart withered under his despotic bishop; Beethoven, even in that age of lordly power, bullied his patrons right and left.

HAYDN'S POSITION.

The princely family of Esterhazy, of Hungary, famous all through this period for its love and patronage of music, is notably conspicuous because of the long service of Haydn to its house. The agreement drawn up by the Prince when he engaged him as capellmeister is still in existence. "He must be temperate, abstain from vulgarity in eating, drinking and conversation; must take care of the music and musical instruments, and be answerable for any injury to them; must be able to play several, and keep up his practice on them. When summoned to appear before company he shall take care that he and the members of the orchestra appear in white stockings, white linen, powdered wigs, either the pig-tail or tie wig. For salary, four hundred florins, to be received quarterly, are hereby bestowed upon said capellmeister by his serene highness."

We must remember, in reading this agreement, that for centuries the musician had a very poor reputation for morality, especially sobriety. Haydn's brother, Michael, also a talented composer in the employ of a prince bishop, had several of the so-called vices of the musician—namely, gambling, drinking and good-for-nothingness. No one knew better than he the little drinking room and the choice vintages in the monastery cellar.

George Sand, whose knowledge of musical subjects is both comprehensive and accurate, introduces in "Consuelo" the character of Haydn. He enters the story while traveling from his home on foot to Vienna, seeking food at some of the large houses he passes on the way. George Sand makes a digression to remark: "Haydn had, indeed, never held a higher place in the fêtes of the nobility to which he had been invited, although a sense of the dignity of his art gave him sufficient elevation of character to understand the outrage inflicted upon him. At a later period, when arrived at the height of his genius and his fame as an artist had spread over Europe, his position in the house of his patron remained unchanged. For twenty-five years he was in the service of the Esterhazy family, and when we say service we do not mean merely as a musician, for Paër saw him, a napkin on his arm, a sword by his side, standing behind his master's chair, performing the duties of major-domo or principal domestic."

We can see the amiable Haydn, his homely, kindly face; we see him performing awkwardly but smilingly these irksome duties. Never a word of rebellion escapes him; like his music, ever calm and tranquil, even though he often drops a plate or trips on the least provocation.

MOZART'S RESENTMENT.

Mozart did not accept with such resignation his menial position as capellmeister to the Archbishop of Salzburg. He did not graciously present himself for orders every morning in the Archbishop's antechamber. Protests were of no avail, as his domineering patron only heaped more abuse upon him. Obliged to eat in the kitchen, he says, "he kept the servants at a distance by silence and great gravity." From his letters we know that he was heartily ashamed of the court musicians—"no decent man could live in such company." Unlike the Esterhazys, the Archbishop had no love for music; he kept an orchestra simply because the dignity of his position required it. He knew, however, that the other princes envied him the possession of a Mozart, so when he sets forth on a lengthy visit to Vienna he proudly sends word to have his eight roan horses, the members of his household—this includes his orchestra—follow. The Archbishop wishing to show off his orchestra, Mozart has it play at the palaces of his princely friends. Mozart stands about in a servile attitude, but he tells it as a very daring feat how at Prince Galitzen's he left the other musicians and went up to his host and conversed with him. He received many invitations to play the clavier and conduct independent of the Archbishop's orchestra, but only on one occasion did the latter consent, and then for a charity concert, "because all the nobility tormented him." Mozart wished for a more sympathetic patron, and these, his only means of gaining such, were denied him. A breach was inevitable.

On his return to Salzburg he sent in his resignation, in spite of the fact that he had no other appointment. "Upon my honor," he says, "the proud nobility becomes more intolerable to me every day." The Archbishop and he parted with hot words, the latter calling him "a low, dissipated fellow." Still the members of the household tried to patch up the quarrel, for they knew the Archbishop's pride prompted him to retain the Mozart who was so vainly sought after in Vienna. It was useless, and when Mozart repeated he would not stay Count Arco threw him out the door with a kick.

Such was the treatment of the masters of that golden period of musical art! It was then that Austria had recovered from the effects of the Seven Years' War; the country was at peace and prosperous. The nobility left an immense amount of money in Vienna, particularly the Kinskys, Thuns, Esterhazys, Von Rees and Von Meyers. Public concerts could hardly be said to exist, they were so rare, for as yet the middle classes were too poor to support them, and all the music was in the homes of the nobility.

BEETHOVEN'S INDEPENDENCE.

Court patronage had this advantage, that it saved the composer from starvation, the fate of many a genius. At this propitious time, 1702, Beethoven came to live in the musical capital, and, though the social status of the composer remained unchanged, there is no evidence that he was ever treated as a servant, as Haydn and Mozart. In 1794 Prince Lichnowsky took Beethoven, then twenty-four years old, to live at his house as pianist, where the hot-tempered young man was petted by him and the princess and allowed to come and go as he pleased. There never was a composer more unfitted for society nor one more eccentric, yet he was welcomed at all the great houses, even though he called his audiences "hogs" if they talked while he played, even though he flew into a rage and things went flying in the air when things did not go his way. His untamed nature did not prevent noble ladies from going to visit him at his lodgings; they kept right on with their music lessons, though he roared like a bull if they played wrong notes, tore the music in shreds or used the snuffers as a toothpick.

One glance at his portrait, of the arrogant brow and the aggressive mouth, tells us that he would not brook the slightest form of dictation. When staying at the country house of Prince Lichnowsky some French officers visited there, who wished to hear him play. Not being in the mood, he refused, and the prince said, in jest, that he would lock him up. An angry scene followed, Beethoven returned to Vienna, took the bust of the prince from his desk and dashed it to the ground. His independence often carried him to coarse and brusque extremes; he asserted his right to social equality and fought for the free expression of his musical ideas. The nobility, it seems, did most of the toadying, in fear, perhaps, of starting this human volcano in eruption.

BEETHOVEN'S OPINION OF GOETHE AND NAPOLEON.

Beethoven could not tolerate Goethe's self-effacement in their presence, and he was fond of telling how he and the poet were walking one day in the park when they met the royal family. Goethe stood aside, his hat in his hand, bowing obsequiously; Beethoven only pulled down his hat more tightly upon his head and walked straight ahead. The royal family bowed and waited to let him pass and never even saw Goethe. Beethoven was immensely proud of his genius. "My nobility is here," he said, pointing to his forehead, when asked of the significance of the van in his name. Full of democratic ideas, on his desk stood a bust of Brutus, a well-thumbed copy of Plato's "Republic," the lives of the heroes of the American Revolution. While Napoleon was first consul he was his enthusiastic admirer and embodied in a symphony the triumph of France over despotism. But when Napoleon proclaimed himself Emperor he tore off the title-page and renamed the work the "Heroic Symphony."

With the exception of his short stay at the house of Prince Lichnowsky, Beethoven was never attached to any royal house; he supported himself by orders for chamber music and received pensions from a few princes.

SCHUBERT AS A MENIAL.

Though Schubert was contemporaneous, his position in the salons of the nobility was no better than Haydn's and Mozart's. Writing from the country place of the Esterhazys, where he was employed as a music teacher, he says: "The cook is a pleasant fellow; the ladies' maid is thirty; the housemaid is very pretty; the nurse is somewhat ancient; the butler is my rival; the two grooms get on better with the horses than with us; the Count is a little rough, the Countess proud." He accepted his menial position without resentment. A good many of his musical ideas had their origin in the kitchen, as the theme of the "Divertissement l'hongroise" was suggested by the singing of an air by the pretty housemaid.

THE ARISTOCRACY OF BRAINS.

What a brilliant contrast the days of Liszt and Chopin present! No more the composer in the rôle of valet de chambre and the head waiter! The French Revolution had changed all that in freeing the artist from dependence upon court patronage. Now is the dawn of the aristocracy of brains! We hear Liszt, full of high-flown ideas, preach that the artist is the high priest of the people; we see him the spoiled darling of the salons; we see all Paris at his feet; we see the rivalries of countesses and duchesses for his attention and affection; we see him manage with consummate art many a coquettish squirmish as he sits declaiming at the piano. Among these noble ladies there was none more eager to secure the popular pianist as an habitué of her salon than the beautiful and brilliant Countess

d'Agoult, on whose initiative Liszt afterward eloped. No man ever received more adulation from women. Four celebrated beauties of the Prussian court had their portraits painted as caryatides supporting his bust. Countess Plater, another prominent figure in the salons, was asked her opinion of the three musicians—Hiller, Chopin and Liszt. "Hiller," she said, "I should choose as a friend, Chopin as a husband and Liszt as a lover."

In these same salons Chopin achieved social and artistic triumphs—greater triumphs than at his public appearances. He played best amid luxurious surroundings, in dim, shaded lights, the fragrance of flowers in the air and under the sympathetic gaze of his aristocratic friends. He was the born aristocrat in manner and appearance, and at his death half the countesses in Europe claimed the honor of having held the dying man in their arms. Countess Potocka, the famous beauty and finished singer, sang at Chopin's request during his last moments.

HOW TO SELECT TEACHING PIECES.

BY CLARENCE G. HAMILTON.

You have received a package of music from the publishers for examination. Upon what principles shall you decide whether the individual pieces which it contains are adapted to your teaching purposes or not? Let us look into the matter together.

Here is a composition which certainly involves plenty of teaching material. Nearly every measure contains a new technical or rhythmic figure, while complications of phrasing and varieties of embellishments abound. We immediately reject this; for, paradoxical though it may seem, it is nevertheless a fact that the best teaching piece contains very few different teaching points. Its office is not to confuse the pupil by a multiplication of novelties, but rather to emphasize and put into practical use one or two musical figures which he has previously worked out in his technical drill. Take, for instance, the last movement of Beethoven's sonata Op. 26. No wonder that Liszt regarded this as an ideal teaching piece, for almost the entire movement is constructed from a varied presentation of a useful four-note figure. With this as our model, we are quick to approve the next piece in our package, which is simple, compact and normal in its make-up.

As we mention the element of compactness we naturally associate it with that of brevity. A diffuse and wandering presentation which drags out the composition through many meaningless pages again condemns it for our use. On the other hand, a piece in which the themes appear clearly and neatly, in which these are worked up to a logical climax, and in which the composer wisely stops when he has said what he had in mind to say, is what we want; for in studying it the pupil will not be wearied by its undue length, will find it easy to memorize on account of its logical construction, and, for the same reason, will retain it readily.

Then a piece should have character. A pleasing and graceful melody, a theme which arouses the attention and which is easily recognized in its reappearances, a bright and catchy rhythm, or the flavor of a novel succession of harmonies, can each supply this factor. The tactful teacher, too, will consider the pupil's perspective, and will assign him a piece which he, with his more limited knowledge of music, can fully comprehend. You yourself may prefer a mature adagio of Beethoven, but your little girl pupil will find a light rondo of Haydn more suited to her taste.

Let us, too, avoid musical snobbishness. There is a class of teachers who hold themselves aloof from the common herd by turning up contemptuous noses at anything that is not "classical." If you should present to one of these a Chopin ballade with the name of John Jones substituted for that of Chopin she would sniff at it with ineffable disdain. Now it is true that the pieces you teach should represent good music—music written with grammatical correctness and with interesting thought. But the converse is not true that every piece of good music is a good teaching piece. I could show you many compositions by Bach, Beethoven, Schumann, Chopin and other stars of the first magnitude which are execrable for pedagogic purposes. Take a broad view of the matter, therefore, and be ready to recognize merit under any name. Why should you not let your patriotism have its influence, also? American composers have not, in times past, produced much high-grade music, we will admit. But there are now many musicians in our country who are producing bright and adaptable piano pieces, some of which are far superior to the clumsy and involved works of many Germans. Other things being equal, therefore, give your compatriots a fair chance, and thus inspire them by an appreciation of their efforts.

Following out this principle, we shall finally divide our original package into three divisions—the first, a small one, containing pieces unqualifiedly approved; the second, those in doubt, and the third, those rejected. The doubtful cases we reserve for a second or third perusal before apportioning them to one of the other divisions. Out of all these we shall hope to find a few pieces so thoroughly useful as to serve our needs repeatedly.

METHOD OF GRADING TEACHING PIECES.

Similar considerations must determine our grading of the pieces selected, and our final choice of a piece for the individual pupil. The process of grading consists simply of arranging in groups pieces which represent a certain stage of advancement. When a pupil, then, reaches a given stage, you select for his study a piece included in the proper group. The beginner thus draws from the group in which there is a single unadorned part for each hand in simple, slow rhythm, and without accidentals. In the next group an occasional double note occurs, with slight subdivisions of rhythm and a sharp or flat in the signature. Following stages involve the presence of a grace-note, and then its expansion to a mordent, trill or little cadenza; the quickening of the pace till scale-runs and then arpeggios are reached, and a greater complication of accidentals and rhythms. We arrive thus at the elaboration of the *graceful* style—fluent, delicate, crisp. The child-period is now completed and the period of youth begins, in which tonal range, sonority and color are developed. The short fingers have grown, and are now prepared to grapple with problems requiring strength and hand expansion. Double notes enter into runs; octaves reinforce the climaxes; fuller harmonies and extended arpeggios enrich the texture, while the pedals contribute towards color effects and sustained chord-blendings. There must always be present, however, the element of vitality in this youthful period. The sunshine, hope, animation of the Mendelssohn Spring Song, the Schubert Impromptu in B flat, and the Chopin Military Polonaise are its fitting components, while the melancholy of the Beethoven Funeral March and the depths of a Brahms Rhapsodie should await the more sympathetic period of full maturity.

The knack of selecting just the right piece to fit the pupil is a difficult one to acquire, and you must be prepared to make an occasional mistake. When such an one is evident, do not worry the pupil longer than is necessary with practice upon uncongenial material, and do not blame him for blunders for which you are yourself responsible. Rather lay the troublesome piece quietly aside in favor of one more suited to his needs. With experience and the growth of your list of tried teaching pieces, your judgment will become more accurate, and you will acquire that nice sense of congruity which is a distinguishing mark of the successful teacher of any branch of knowledge.

UNAFFECTED PLAYING.

BY J. VON STULL.

The great composer and reformer, Christopher Wilbald Gluck, once said, "Simplicity, truth and unaffectedness are the leading principles of the beautiful in every work of art." This is also true of interpretation. There is nothing the public is so ready to ridicule as affected playing. Don't imagine that because de Pachmann can do some very stupid and unnecessary things upon the concert platform that you can resort to affectation to attract attention to your playing. De Pachmann succeeds in spite of his ridiculous mannerisms, not because of them. Some players make as much ado over a simple Chopin Mazurka as they would over a game of tennis. The teacher should curb all such silly tendencies. With few exceptions the really great players of to-day play with such ease and unaffectedness that there is nothing whatever to distract the auditor's attention from the music.

HOW TO RETAIN THE BOY'S INTEREST IN MUSIC.

BY CARL W. GRIMM.

From my own experience I have found that the number of boys taking music lessons hardly equals one-third of that of the girls. As a rule, the boys do not progress so far or continue so long as the girls, but when you really have a good boy pupil he is sure to outstrip all of your girls. It is not the lack of musical feeling that makes boys shun music study, but it is because the idea still prevails in many quarters, where the grandeur and beauty of the art of tones is not understood, that "music is only an 'amusement' fit for girls." Just for this very reason music teachers should take special pains to make music study exceedingly attractive to the boys. Even if the boy does not become an excellent performer, a great deal will have been accomplished if only the love for music has been awakened.

To secure good and durable results from any boy the work must above all be made interesting to him. A teacher should be firm, yet kind; insist upon obedience, yet evince sympathy for the difficulties the young one encounters. Although he must train the fingers and head of the young pianist, yet he must not forget to impress his heart and soul. The teacher must do more than just to correct the music pieces to be taught and the boy who is learning them.

In general, boys like pieces with vigor and motion; the teacher must observe their natural desires. Boys must be treated according to their age. Small boys of eight to eleven years are merely interested in the sensual pleasure of tone-combinations that music offers them. They enjoy short descriptive pieces, folk-songs, dances and marches, and prefer the major keys. When they are twelve to fourteen years old music begins to mean more to them and it appeals to their now more emotional natures. Haydn and Mozart are the principal composers for this age. The boys feel music now and can appreciate the minor keys and also tender and dreamy music. Some of the easier works of Bach and Beethoven can also be studied, if their technic permits. After fifteen years boys become interested in the intellectual side of music. The scientific and historical side of music impresses them and they will relish attractive biographies of great masters.

A good story, appropriate to his years and understanding, told in a bright and interesting manner, will fascinate the boy and make him sympathize with the characters the story portrays. It will provide him with new thoughts, and has a tendency to create ideals. In a story the knowledge and helpful influence aimed at are not forced upon the pupil. Thus it becomes an important factor in mind-training and character-building, while apparently it seems to give only great pleasure to him.

Girls are more tractable than boys. But a boy seldom bears any ill-will toward a teacher for a just reproof, whereas a girl, being more sensitive, sheds tears easily and bears grudges for fair and just reprimands. The most vital requirements for success with boys are self-control and justness. They are qualities that win their respect and admiration. So many parents and teachers hold the mistaken idea that they must overrule temperamental boys and give them rougher treatment than girls.

I remember one boy pupil whose parents always scolded him and who urged all his teachers to do the same. One day his piano lesson was badly learnt, or perhaps not correctly understood. At any rate, every thing went wrong. The more I scolded him for his mistakes the worse things became. Clanging church bells nearby added to the confusion. It was exasperating. Suddenly a happy thought came to me. "Willie," I said, "everybody scolds you; your parents scold you, your teachers scold you; in short, you get scoldings all day long. Is this not a fact?" He looked at me surprised and answered in the affirmative. "Well, hereafter I am never going to scold you or be cross with you." His blue eyes glistened happily, and the truth is that I had no more trouble with the boy. Kind words go farther than harsh ones. You may have the respect of your pupils, but they will never love you unless they feel that you have an affection for them and do understand their restless, untrained, but open natures. Make the lessons so pleasant to the boys that they enjoy them. Arouse their interest. It is but natural that children, and especially boys with surplus energy, should indulge in thoughtless pleasures and be given to no cares, for even Byron said:

"Ah, happy years! Once more who would not be a boy?"

The Etude Gallery of Musical Celebrities

Ethelbert Nevin

George Whitfield Chadwick

Edward Alexander MacDowell

Horatio William Parker

Dr. William Mason

Louis Moreau Gottschalk

A GROUP OF FAMOUS AMERICAN COMPOSERS

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, on the fly sheet of a piece of music by the composer represented, or use on bulletin board for class, club or school work. A similar collection could only be obtained by purchasing several expensive books of reference and separate portraits. The collection commenced with the February ETUDE of this year and has already included: Meyerbeer, Tschaikowski, Moszkowski, d'Albert, Eames, Gounod, Henselt, Rossini, Reinecke, Scharwenka, Clara Schumann, Sinding, Grieg, Mozart, Sarasate, Buck, Carreno, Mascagni, Raff, Liszt, Schütt, Guilmant, Patti, Joachim, de Pachmann, Handel, Saint-Saëns, Kubelik, Melba, Schytte, Powell, Homer, Blauvelt, Rive-King, Geraldine Farrar, Lillian Nordica, Rosenthal, Beethoven, Edgar, Schradick, Alboni, Gurlitt, Nevin, Chadwick, MacDowell, Parker, Mason, Gottschalk. Only a limited number of back issues of THE ETUDE containing portraits are obtainable.

EDWARD ALEXANDER MACDOWELL.

MacDowell was born at New York City, December, 1861, and died there January 24, 1908. He studied for three years in Paris at the Conservatoire and then went to Germany. In that country, especially at Wiesbaden, he studied under many excellent teachers, but the one who had the greatest influence on the young American was Joachim Raff. The friendship between these two lasted till the death of the German composer, who was instrumental in calling the attention of the musical world to the extraordinary ability of MacDowell. Music-loving Germany appealed very much to MacDowell, and he remained there teaching, performing and composing many years. In 1882 he made the acquaintance of Liszt, who was much impressed with his genius. MacDowell returned to America in 1887 and settled in Boston. His two piano concertos were produced in that city by the Symphony Orchestra, and also in New York by the Thomas Orchestra. In 1896 MacDowell became Professor of Music at Columbia University. In 1904 he retired and became conductor of the Mendelssohn Glee Club in New York, but his increasing mental distress prevented him from remaining there long. His compositions are remarkable for their great beauty, and show a more distinctively American note than has hitherto been obtained. It is hoped that Young America will give the world an opportunity to hear his works as often as possible.

(The Etude Gallery.)

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GEORGE WHITFIELD CHADWICK.

Chadwick was born in Lowell, Mass., November 15, 1854. He first commenced his serious studies in Boston, and was for a time head of the musical department of Olivet College, Michigan, but a year later went to Leipsic. In 1877-78 he studied under Reinecke and Jadassohn, and during 1879 with Rheinberger, in Munich. Soon after his return to America he became conductor of the Boston Handel and Haydn Society. Deciding to remain in Boston, he became organist of the South Congregational Church, and professor of harmony, composition and orchestration at the New England Conservatory of Music, of which he became musical director in 1897. He still fills that post, and is in no small degree responsible for the high standard which that excellent institution has maintained. In 1897 he received the honorary degree of M.A. from Yale University. Dr. Parker, the present Professor of Music at that university, was one of Chadwick's pupils before going to Germany. Chadwick has won great distinction as a composer, and has written in all forms. Among them are three symphonies, six overtures, eight choral works with orchestra, seven chamber pieces and many songs. For several years he was conductor of the annual music festivals at Springfield and Worcester, Mass. Mr. Chadwick undoubtedly is one of the foremost musicians America has produced, and his compositions show him to be a fine artist.

(The Etude Gallery.)

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ETHELBERT NEVIN.

Nevin was born at Vineacre, Edgworth, Pa., November 25, 1862, and died at New Haven, Conn., February 17, 1901. Quite early in life he showed signs of great musical talent, and his father saw to it that he received adequate instruction. He studied voice and piano in Europe at Dresden under von Bohme. Later he went to Boston, where he studied piano with B. J. Lang and composition with Stephen A. Emery. After a few years in Pittsburgh, near his birthplace, he went to Berlin in 1884, where he studied under Karl Klindworth. In 1885 he was the only American in an artist's class composed of four best pupils of Klindworth's who received instruction from von Buelow. In 1887 Nevin returned to Boston, where he was engaged in teaching and playing in occasional concerts. He made his third trip to Europe in 1892, when he settled in Paris, where he continued to give instruction. At the same time he traveled considerably and was in Berlin, Venice and Florence. His health was not good, and at one time he spent a year in Algiers in order to recuperate. Upon his return to America he again took up his residence at Vineacre, where he remained for a year. In the fall of 1900 he went to New Haven, Conn., and continued his musical work. His compositions are almost all extremely popular, especially the "Rosary." "Narcissus" is another great favorite with the public. Some have thought his work at times oversentimental, but it always possesses great charm.

(The Etude Gallery.)

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LOUIS MOREAU GOTTSCHALK.

Gottschalk was born in New Orleans, May 28, 1829, and died December, 1869, at Rio de Janeiro. He was the son of an English scientist, his mother being a daughter of Count Antoine de Brusle, Governor of San Domingo. His family was well endowed with this world's goods and young Gottschalk was early sent to Paris to study, where he became a pupil of Charles Hallé, Camille Stamaty and Maleden. Owing to financial losses he was obliged to adopt music as a profession, and his first tour through Europe, in 1852, won him great recognition. He then returned to America and toured this country under the management of Max Strakosch. His remarkable technic and attractive personality won him great success. He wrote a large amount of music not only for the piano, but also for the orchestra; cantatas and operas on a very grand scale were also composed by him, though they did not achieve recognition. Among his pianoforte compositions, "The Dying Poet" and "The Last Hope" are still admired by many people. Gottschalk went West in 1853, and after appearing in San Francisco he went to South America. While it cannot be questioned that Gottschalk was a musician of the first rank he was not above sacrificing his art on the altar of public applause. His compositions show a great facility in the sentimentally grandiose style. Some possess great melodic charm, but by reason of their lack of deep musical thought they are not admired very much by some people.

(The Etude Gallery.)

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DR. WILLIAM MASON.

Dr. Mason was born in Boston, January 24, 1829, and was the son of Lowell Mason, whose name is honored by all American musicians. William Mason was not intended for a musical career, but his own taste for the art was too strong, and after study in Boston he went to Germany. Here he became a pupil of Moscheles (1849), Hauptmann and Richter. Later he studied in Prague with Dreyschock, and spent a portion of the years 1853 and 1854 with Liszt in company with Rubinstein, Von Bulow, Klindworth and Pruckner. He played with great success at many art centers in Europe, and in 1854 returned to America. His piano recitals in this country were brilliantly successful, but he was not fond of travel and soon settled in New York, where he speedily became famous as a teacher. From that time to the time of his death, which occurred in July, 1908, Dr. Mason devoted himself to teaching and developing the musical taste of the country with the greatest enthusiasm. His efforts were crowned with extraordinary success and many fine pianists received their instruction from him. In 1854 he founded a series of chamber concerts in association with Theodore Thomas. Among the pedagogic works associated with his name, "Touch and Technic" is probably the one most familiar to students. This work has been most enthusiastically endorsed by Liszt, Paderewski, Joseffy and others. Most music lovers are familiar with Dr. Mason's interesting "Memoirs."

(The Etude Gallery.)

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HORATIO WILLIAM PARKER.

Parker was born at Auburndale, Mass., September 15, 1863. In his fifteenth year he set the fifty poems of Kate Greenaway's "Under the Window," in two days. At sixteen he became a church organist. His early activities were spent in Boston, where he studied the piano under John Orth, and theory and composition under Stephen A. Emery and George W. Chadwick. In 1881 he went to Munich, where he won the affectionate interest of Rheinberger, under whom he studied the organ and acquired the contrapuntal skill for which his compositions are remarkable. After three years in Munich Mr. Parker returned to New York, where he was for eight years an organist, and also part of the time taught counterpoint at the National Conservatory of Music, which was then under the direction of Antonin Dvorak. In 1893 he won a conservatory competition for a composition of a cantata. He left New York to take up an appointment as organist at Trinity Church, Boston. At this time he had just finished his oratorio, "Hora Novissima," which has won him world-wide recognition, and has been especially well received in England, and for which the degree of Mus. Doc. was conferred upon him by Cambridge University. Dr. Parker is now Professor of Music at Yale, and in 1901 resigned his Boston position to occupy a similar one at New York, where his work has been in the highest degree successful.

(The Etude Gallery.)

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HOW TO STUDY SOME NOTED MENDELSSOHN COMPOSITIONS

By EDWARD BAXTER PERRY

(An analysis of some of the most used pianoforte pieces, including some of the best known "Songs Without Words.")

[EDITOR'S NOTE.—Those who are acquainted with Mr. Perry's helpful and entertaining work "Descriptive Analyses of Pianoforte Works," or who have had the pleasure of listening to his interesting talks at his concerts and recitals, will read the following with especial pleasure. Mr. Perry is a virtuoso performer of much renown, particularly in the West, the South and in New England. His large repertoire and familiarity with the literature about music is more than remarkable when it is remembered that Mr. Perry is totally blind. This article will be succeeded by others by the same writer in the series on "Dance Music," the next number being upon the "Polonaise." In January THE ETUDE printed an anniversary number commemorating the birth of Mendelssohn. The reader making a study of Mendelssohn will do well to procure that issue.]

It has come to be quite the fashion of late years, among a large class of musicians, to sneer at the piano compositions of Mendelssohn as shallow and superficial, and to relegate them more and more to oblivion; and not without a certain excuse.

His unvarying, blandly complacent optimism; his smoothly rounded periods; his graceful, but never profound ideas, and his occasional unblushing use of pleasing but century-old musical platitudes are all out of keeping with the intensity and complexity of modern thought and feeling and cannot but remind us of a very slender-waisted gentleman in full evening dress.

Compared with the vigor and variety, the uncompromising directness of the giant, Beethoven, or the fervid emotionality of Chopin, or the subtle mysticism and rugged force of the dual Schumann, Mendelssohn's style and prevalent mood suggest the perfect manners of the cultured man of the world, the social favorite rather than the fine frenzy of that genius which to madness is allied.

But this very happy serenity and polished elegance constitute his peculiar charm and one which has its legitimate place and use in the realm of music and should not be ignored.

To some natures, and they are not few nor the most unworthy, all extreme emotion, which they are not so constituted as to share or even understand, seems unreal, hysterical, delirious, and its unveiled embodiment in art strikes them as indelicate, even vulgar; while to those more richly though perhaps less fortunately, endowed emotionally, who demand in art the fullest, strongest possible expression of life as they know it with its stress and strife, its tempests and conflicts, its unanswered questions and unsatisfied longings, even to these there come moments of lassitude when weary alike of the heights of fevered ecstasy and the depths of despair they sigh for the quiet valley of repose. Moments when it seems better to give over the struggle and the protest, and drift smoothly on the stream of chance with shipped oars and slackened sails—with the will dozing beside the helm, and ambition gagged and fettered in the hold. To these, at such moments, and to the former class at all times, Haydn, Mozart, and Mendelssohn stand as the exponents of restful content, of delicate fancy, which pleasantly occupies without violently arousing the mind; of gentle moods, which lightly touch the surface of emotion as a swallow skims the sunlit lake without disturbing its darker depths; above all, of abstract beauty of form, of symmetry and finish, which gratifies the taste without exciting the feelings or arousing the intellect.

There are those who claim that this is the only *true music*, which is manifestly absurd. As well say that Wordsworth and Longfellow wrote the only true poetry. It is merely the expression of one of the infinitely varied phases of human life and experience—more or less persistent or recurrent according to individual temperament and circumstances. It is not the highest or the best, but it has its place and use, and the first duty of the musician is to learn to recognize and appreciate *all* forms and shades of experience as expressed in music, and to render them all with equal fidelity and sympathy.

An art which met only the needs of a certain limited class, or of certain special occasions, would be limited indeed!

As a study of pure musical form the compositions of Mendelssohn, especially his "Songs Without Words," are unequaled. Their symmetry is perfect, though simple, free from elaborate embellishment and confusing complexity—reminding one of the earlier Greek architecture, restful but satisfactory.

A PORTRAIT OF MENDELSSOHN, BY H. VERNET.

His periods are clear-cut, definite and well-balanced, easily grasped by the student, and there are few episodical or parenthetical passages and almost *no* interpolated cadenzas to detract the attention from the general outline.

One may select almost at random any one of these wordless songs to illustrate to a class the distinct eight-measure period, with the thesis and antithesis.

THE SPRING SONG.

This is probably the most famous of the "Songs Without Words," and is written in Mendelssohn's happiest vein.

The mood it expresses is thoroughly in keeping with his prevalent mental attitude—sunny, joyous and hopeful, full of love of life and a mild, pleasurable exhilaration. It was written in London on the first day of June, 1842, and is a perfect embodiment of the composer's impressions of an English spring, so well described by Browning in the lines:

Oh, to be in England now that April's there,
And whoever wakes in England sees, some morning unaware,
That the lowest boughs and the brushwood sheaf
Round the elm-tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England—now!
And after April, when May follows,
And the white-throat builds, and all the swallows!
Hark, where my blossomed pear tree in the hedge
Leans to the field and scatters on the clover
Blossoms and dew drops at the bent spray's edge—
That's the wise thrush: He sings each song twice over,
Lest you should think he never could recapture
The first, fine, careless rapture!

The melody is a pure lyric suggesting a fresh young soprano voice, thrilling with exuberant gladness tuned to harmonious accord with the manifold voices of nature wakening from their long winter silence in bubbling brooks, rustling leaves, and jubilant bird calls. Like the English skylark it soars and floats in the upper air, pouring forth its overflowing delight in a shower of golden notes like sunbeams made audible.

The light rippling arpeggio chords of the accompaniment should simulate the swaying branches, nodding their cheery greeting to the passing breeze or the white fleecy clouds adrift upon an azure sky.

The whole composition is instinct with delicate grace, yet with a certain joyous freedom and abandon only fully appreciated "when the heart is young."

"THE SPINNING SONG."

One of the universal favorites is "The Spinning Song," a very clever bit of realism, as well as of tuneful melodic writing.

"The Spinning Song" has aways been a familiar and much-used subject among piano composers on account of the tempting facility with which the idea can be expressed on the piano and the variety of moods which may be coupled with it.

Every spinning song contains two distinct elements. The literal imitation of the buzz and hum of the spinning wheel in the accompaniment and the lyric melody representing the song of the maiden or matron who sings at her work.

This melody may vary in mood through all the gamut of feeling from rapture to despair, according to the emotional state of the supposed singer which it is intended to indicate. As for example, in Schubert's "Gretchen at the Spinning Wheel," the heart of the singer is breaking, and every throb of anguish quivers through the song, while the very wheel drones sympathetically in the minor key. In this one by Mendelssohn the mood is quite the reverse—careless, light-hearted, with the sunshine of youth's morning brightening it. Fancy a young, sanguine peasant maiden sitting at her open cottage door on a bright May morning at her daily, but no irksome task of spinning. The wheel hums and b-r-r-s at great speed under her supple, active foot, while her gay voice vies with the nesting robins in the blossoming apple or cherry outside, in a tripping lilt as light and free and joyous as the voice of the linnet, as fresh as the May breezes which toss the white blossom bells of the apple-boughs till they scatter perfume music in sweet showers over all the country side.

The whole mood is as riotously gay as the May morning, as happy as the untried heart of innocence; a mood which we are the better and more cheerful to have shared—even though only for a moment.

THE HUNTING SONG, BY MENDELSSOHN.

This is one of his brightest, most joyous compositions, thoroughly characteristic of his prevalent mood, and a fine piece of suggestive symbolic writing. It breathes the freshness and dewy aromatic fragrance of the woodland at daybreak, and expresses throughout the buoyancy and elation, the careless joy in life and action always naturally associated with a hunting scene.

One can feel in it the bounding pulses and superabundant vitality of youth and health, the stirring of the blood in answer to the voice of nature, the call of the wild.

It is singular that men are never so hilariously gay as when starting out to inflict suffering and death upon their innocent brothers of the forest, who never did them any harm and are as fond of life as they. Think of a *man* with all the resources of his trained intelligence, supplemented by all the latest improvements of firearms, finding his keenest pleasure in mutilating and murdering a deer that has committed no wrong, and has no means of defense, no chance for life or retaliation in the

unequal battle. To one who reflects or feels, it is a fearful commentary on the cruelty and cowardice of the human race.

But that is an ethical rather than an artistic consideration, and has no place here. Art deals with life as it *is*, not with the ideal conception of what it *might* be.

As is usual in such works, the common device of imitating the hunting horn in the theme or melody is employed in this work. The sound of the bugle or horn through the cool green aisles of the forest is always associated with the idea of the hunt. The various horn signals tell of the progress of the hunt, indicate that the game is *afoot*, or *in sight*, etc., and in music the imitation of the horn is universally employed as that most suggestive, appropriate symbol of a hunting scene. In this case it is not the shrill, aggressive English bugle, but the German wald-horne (forest horn), an instrument of lower register and more mellow, yet resonant quality of tone, and Mendelssohn uses two, writing his horn melody in the form of a duet most of the time, and the rich, sonorous theme rings through the forest glades, now stronger, now fainter, as the hunt winds nearer or further away. At the close we seem to linger by a bubbling woodland stream which gurgles and tinkles along its rocky bed half hidden beneath a lavish profusion of fern and brake, tangled elder and weeping willow; while the music of the horn gradually recedes and at last dies in the distance. The ripple of the flowing water is distinctly given in the right hand accompaniment, while the receding, vanishing horn theme in the left should be made markedly realistic. The whole should be given at a moderate tempo, so that the ideas can be clearly expressed and easily grasped.

It is usually played much too fast. The *power* must vary constantly, and through a considerable range to preserve the artistic illusion of the continuous change of location on the part of the huntsmen. The tempo ought to vary but little. Mendelssohn was not a friend of the excessive rubato, and it is not in place in his music.

The *rubato* indicates agitation and emotional intensity both foreign to his nature and style.

VENETIAN GONDOLA SONG NO. 2. OPUS 30, NO. 6.

The "Gondola" forms an exception to any general characterization of Mendelssohn's usual style and mood. Far from expressing his ordinary cheerful, easy-going optimism it is *sad*, even *morbid*, so much so that one is tempted to believe that it was not written by him.

It is well known that his sister, Fanny Mendelssohn, composed and published under her brother's name a number of songs and piano pieces now included among his works, as it was not considered "good form" for a lady of high social position to figure publicly as a composer—or in any other capacity—especially among the Jews.

It is not definitely known which of these works so originated. We are inclined, however, to attribute to her those of a more intense and passionate character than the majority, as her nature was far deeper and more emotional than that of her brother, and subject at times to moments of depression.

I fully believe that the work in question was written by her. This is indicated by its mood and a certain vague indistinctness of form, so different from Mendelssohn's usual clarity of outline.

In every gondola song and barcarole, just as in the spinning song before described, there are two distinct elements—the realistic element suggesting the physical conditions on which the idea is based, like the rocking of the boat, the rhythmic swing of the oar, the splash of water, etc., and the emotional element expressed in the song of the boatman, which may vary from transport to tragedy.

The gondola is exclusively associated with Venice, but it may be Venice smiling under the azure sky and glorious radiance of summer noon, or sulking in the dank, phantom-shrouding fogs of late November.

The singer may be the happy lover serenading his promised bride, or the discarded and jealous suitor waiting in the gloom of a murky midnight to assassinate his rival.

In the case of this little work the mood of the singer is that of dull, sadly pensive depression, discouragement and profound sorrow; not new and keen, but old and wearily familiar sounding in every phrase.

The scene which forms its fitting background is Venice on a misty, sullen evening in late autumn. The sky and water are leaden grey, the outlines of churches and palaces blurred by the heavy, sluggish masses of fog rolling in from the Adriatic. The boat glides wearily onward like a spent seagull, rocking slowly on the long tide-swells, the water whispers darkly, in muffled monotone, of tragedies hidden in its depths, with no cheerful splash or silvery ripple to break the oppressive monotony, while the song of the boatman, subdued and plaintive, voices in minor melody the spirit of the night.

The very unusual mood here portrayed is exactly duplicated by Edgar Allen Poe in the following lines from "The City in the Sea:"

Resignedly beneath the sky
The melancholy waters lie.
For no ripples curl alas
Along that wilderness of glass
No swellings tell that winds may be
Upon some far-off happier sea—
No heavings hint that winds *have* been
On seas less hideously serene.

OPUS 53, NO. 2.

Another of these little works which it is more than probable was written by Fanny Mendelssohn, and which is one of the most beautiful in the collection in the No. 2, Opus 53, in E flat

It is a pure lyric with no realistic suggestion in it, dealing with emotion merely—an impassioned love-song, full of tenderness, fervor and ardent longing, with a marked undertone of impatience, uncertainty and restless agitation expressed in the accompaniment by triplet chords against even eighths in the melody.

This rhythmic problem, so trying to the amateur pianist, of playing evenly and accurately two notes in one hand against three in the other, as presented in this work throughout its entire length, is a very important one and should be mastered early in the study of the piano, hence this composition, apart from its musical interest, is one of the most valuable and helpful of the "Songs Without Words" to both teacher and student.

The difficulties it presents are purely rhythmical, as the music is otherwise simple, straightforward and easily understood, without any elaborate cadenzas or technical complexities.

The solution of the puzzle is easy when clearly comprehended, and once grasped gives no further trouble. It is only necessary to divide the beat mentally into six equal parts, giving two to each note of the triplet and three to each even eighth, thus bringing the second of the *two* exactly half way between the second and third of the *three* (at *half past two* by the accompaniment, so to speak). That so few players are able to do this easily shows that they depend more on the *hands* and *good luck* than upon the head. No student's training is complete without a careful study of this work. Having once thoroughly mastered it he will always be able to play longer or shorter passages of *two against three*, wherever they appear, without difficulty, and this rhythm is a common device among modern writers to express unrest and agitation—emotional stress of any kind.

(In the continuation of this article next month Mr. Perry presents analyses of "Consolation," "A Duetto," "Prelude in E Minor," "The Rondo Capriccioso.")

HOW SHALL CHILDREN LEARN TO STUDY?

BY THOMAS TAPPER.

A RECENT paper on the general aspects of child study says: "A very good incentive to study is found in making assignments to individuals or groups for report to the whole class. Even if the problem itself is not of surpassing interest, the desire to contribute one's share to the group project, and the wish to do as well as one's neighbor, will stimulate to greater effort."

In these concluding words the teacher recognizes the whole problem to be solved. In one form or another it arises constantly. It is not so much a question of more work, but of a constantly improving quality of work. The wise and observant teacher knows that once interest is aroused, once the pupil is brought to the point of perceiving that attainment is worth more than the effort it costs, in that moment all other problems are reduced to terms so low that they will shortly disappear.

It is remarkable that comparatively few music teachers, particularly teachers of children, recognize the nature of the expedition on which they are embarking with their charge. Invariably they believe, and work assiduously in the belief, that music is first and forever the inspiration of their endeavor. The truth of the matter is that music *is to become* the ultimate, but in the beginning it is the handmaid, the beautiful and entrancing handmaid of a little family of Cinderellas. These little saints of the fireplace are Desire, Attention, Industry and Participation.

These four seeming general terms are very decisively not general, but particular. Every textbook on pedagogies sings their praise and gives them prominence. As thought is the basis of mental attainment, and as these four qualities are fundamental to the quality and conduct of thought, they are naturally the first steps by which one makes the ascent.

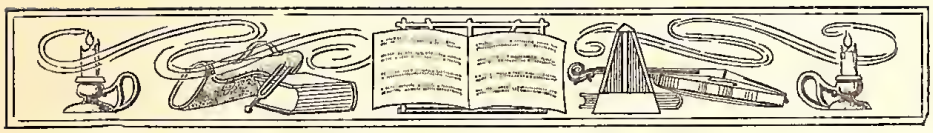
I. *Desire* may spring from distinct individual talent. If it does, the teacher and the child mount this first step easily and without waste of time. But every teacher knows that among students of any kind desire has often to be labored for, aroused and kept alive. It resembles the primitive method of kindling fire by rubbing sticks; once a flame is engendered, all the fire one wants is obtainable, *if the flame be guarded*. Hence, the cultivation of desire is often the first and most difficult pedagogic duty of the teacher. There are no rules for it, aside from those dictated by the individual. Tact, persistence and encouragement are the vital essentials that feed it. Whenever a look of interest is aroused it must be seized upon and encouraged; for out of this grub of interest the golden-winged butterfly of desire is to be born.

II. *Attention* is the science of pedagogy reduced to a word. When the child can be led to "hold to" his task, the rest is easily within the equation of the child's capacity. Hence, with children and with anyone to whom music is a new speech, short and frequent lessons are a prime necessity. Little practice should be done by the pupil alone—for unguarded practice time is the hotbed of all bad habits. Further, the teacher must never be in doubt as to whether the child actually sees what he is looking at; by disdaining to ascertain this carefully many a child grows up totally blind to the objects of his so-called study. Attention, then, is not easy of attainment. Let the music task be simple while this process is shaping itself in the strength of its future necessities.

III. *Industry*, we are sometimes tempted to believe, is like the poetic gift, born—not made. Let it not, however, be regarded as an abstract proposition. In this respect its nature is often not clear even to the mature; hence to the child its value is frequently unperceived. It must be cultivated by pleasantly arranged tasks, by apparent variation in the lesson, by gradually making clear the supremacy of attainment over labor. By the application of the ethical equivalents of warm sun, tempering winds and gentle rain, the little human plant must come to believe that its effort is the right response to these loving stimuli; and the wonder that will result will show itself in inherent strength and in desire to possess more strength.

IV. *Participation* is at once a natural debt and an impulse of desire. It is primarily valuable as encouragement. But the teacher must not overlook the fact that participation as encouragement is its primary application only. Step by step it must become clear to the observation of the pupil himself that test of individual worth and completeness of self-expression are the real ladies-in-waiting that are to pass out of this gateway. And again, upon the teacher is impressed the task of building up the capacity for participation; never hastening it, always guiding it, giving it strength by encouragement, until the true nature of its ultimate purpose is made clear. Many a child is virtually ruined by being inspired through participation with its inessential qualities—pride, self-importance and little publicity—but let these serve their turn as means to the greater result—true self-expression—and no greater reward is possible.

The lesson to the teacher is then this: Never permit the primary means to obscure the ultimate purpose. If the ultimate purpose be achieved; if Desire, Attention, Industry and Participation take their places in the child's life as universally applicable qualities and powers, there has been produced a right-working organism, the possibility of a good citizen, perhaps a good musician, but in all events a self-sustaining individual.



Making Plans for the Teaching Year

By HAMILTON C. MACDOUGAL

[EDITOR'S NOTE—The following article by a teacher with years of private and collegiate experience indicates how much may be gained by carefully planning the work in advance. The author's conclusions are not theories but represent the results of his practical experience. Although books especially prepared for the purpose of keeping records of the pupil and the teacher, such as "The Pupil's Lesson Book" and the "Music Teacher's Class Book," have been in existence for some time, teachers who have not taken advantage of such a system in their work will find many very helpful ideas in the following.]

MUSICAL talents properly developed, system and business ability are the main foundations of success in music teaching. Many people otherwise excellently prepared for the race never reach the goal because of their lack of system. At the beginning of the teaching year it is well to ask "Am I doing all that I can to organize my work properly?"

As a business music teaching has the disadvantages inseparable from any sort of private teaching; that is, until one is established one is never sure of having pupils in remunerative number, nor is one sure of having the same pupils in two successive years. This makes the planning of work a difficult matter so far as concerns the assignment in advance of etudes and pieces. If one teaches in an institution one may be certain that some pupils will continue for three or four years, but as the vast majority of ETUDE readers teach privately this article is addressed to them.

Let me warn absolute beginners in teaching against the feeling that because a pupil may take only a term's lessons therefore it is well to get through the work with as little trouble as possible. Everything that is worth while is bothersome in some or in all of its aspects. Artistic teaching is one continuous bother; it is the bothering that brings results. It is also a bother to systematize one's work, and all devices that are of use become so only because they make the work more effective, not because they dispense with work. Every teacher has asked "What is the good?" time and time again when struggling against the besetting sins of pupils; it has seemed better to send out a flag of truce or to give up the fight altogether. To give up the fight, though, is to lose all that is worth having, to give up possible victory for ultimate defeat, to fail in giving help in order to secure an inglorious ease. It is useless to pretend that one can do anything easily in this world; all good comes through effort.

A LESSON RECORD-BOOK.

One device I have found of great help in systematic work has been the work-record. This is not a record of the number of lessons taken—a business day book or ledger—but a teacher's record of pieces, etudes and exercises. Select a blank-book of generous size, not too big to carry about with you if you teach at pupils' homes. In this book give each pupil two pages and note the author, name, opus number and key of every piece and etude you give; also note the technical exercises and technical work done, and if you invent exercises for the special needs of the pupil see that the work-record has copies of them. At the end of the book, in alphabetical order by composers' names, will appear a pretty complete list of the pieces and etudes you use in teaching; this need not include more than one hundred pieces nor more than twenty-five sets of etudes. Collections like Beethoven's Sonatas would be listed as one number. The pupil must also have a book in which, lesson by lesson, under the proper date, everything she is to practice, with the time to be spent, is precisely and legibly listed. When you begin teaching it is easy to remember everything you give to every pupil, but after a year or two the matter is not so simple. When a pupil takes her lesson she presents her lesson-book showing exactly on what music she has, or ought to have, worked; at the same time you open the work-record at her name and see at a glance everything she has had in the past—a bird's-eye view, in fact. You will not only have a firm grasp of the situation, but your pupil recognizes the fact and her respect for you is decided. In the work-record may be added comments as to the work of the student, such as "Didn't get this up to time," "Be sure and have this reviewed," "Pupil disliked this very much," etc., etc. When a pupil comes back after an absence the teacher may thus instantly recall all the music she has had and begin the new lessons with a comfortable feeling of certainty.

Where several pupils from the same social set are having lessons during the same season the work-record is the only practicable method of keeping each one's work absolutely distinct from that of the others. Every teacher knows how important this is. If Miss Smith had the Chopin Impromptu in A flat last January and her dearest friend, Miss Jones, had it in the following May, Miss Smith and all her admiring relations immediately jump to the conclusion that she is a better player by four months than Miss Jones, although the fact may be that the piece was given to the two students as to two entirely different types of players and for entirely distinct reasons. The wise teacher would have noted from the work-record that Miss Smith had had the piece and would have gained the results he desired in Miss Jones' playing through a piece of similar character.

WORK MUST BE CAREFULLY PLANNED.

But no teacher can keep a work-record in the manner just described without realizing that proper teaching is not the passing from piece or etude to piece or etude as one wanders around a garden picking here and there a blossom. There must be purpose, there must be planning. In the case of a new pupil the plan cannot be made immediately; one must wait. Here is Miss A., who plays to you a few scales, a Song Without Words by Mendelssohn, and a Czerny velocity study, as a trial of her skill. You mentally note that her scales are accurate, melody playing poor, time correct, touch heavy; you realize that the lyric side needs cultivation; perhaps that is all you can grasp of her characteristics at the first interview. In two months, however, you estimate her powers with considerable accuracy and you must then look to the future. When the lessons are fairly under way act as though she were to be your pupil indefinitely; all this time she is trying to make up her mind about you, and the fact that you have a plan for her will have no small influence in her deciding to give you opportunities of developing your plan.

The question now to be answered is "What is this plan?" By "plan" I do not mean an arbitrary arrangement of work without reference to the needs or characteristics of the pupil, as if one were to say "I believe it is about time to give Mozart's Sonatas," and were then to work laboriously through several of them. By "plan" I mean that intelligent foreseeing of a desirable and possible end and the taking of the proper steps to arrive at that end. It is also possible, even sometimes necessary, to work more than one plan at a time. Take our Miss A. for example. She has a heavy touch and no sense of melody playing; her musical tastes, as is evident from the music she brought for her first lesson, are good. The teacher, then, has simply a technical problem to work out; he has not to struggle with the problem of building up an appreciation of good music. Another pupil, on the contrary, may have a good musical touch, may be able to bring out the melody, but may have a liking for poor music, may be unable to play fast. Here several plans must work together: a plan for a course of interesting pieces leading from the trivial through the entertaining up to the good; a plan for the development of velocity playing; a plan for the enlargement of the touch and its dynamic range. A pupil of this stamp will also, no doubt, be found deficient in fundamental musical knowledge; she will not be sure of her key and time signatures, of the notation of the scales, etc., etc. A plan for learning these indispensable things must be made and carried out. Is it any wonder that conscientious teachers are often aghast at the extent of the problems presenting themselves?

THE VALUE OF A TEACHING REPERTOIRE

A teacher who has no settled etude and piece repertoire is seriously hindered in plans for pupils' work. Every time the pupil needs a new piece such a teacher is as much at a loss as if he had just begun teaching. In the art of teaching "a good teaching piece" has a definite value; if well taught and well learned it will do a certain thing for a student's playing. To my mind the two greatest things in piano playing are rhythm and melody playing. If you want to cultivate rhythm give Chopin's Valses or Mazurkas or Polonaises. If you want to cultivate melody playing give Mendelssohn's Songs Without Words or the Chopin Nocturnes. In other words, a teacher must learn to associate certain compositions with certain desirable qualities in playing, with the assurance that if these compositions are intelligently taught and practiced these desirable qualities are bound to come. Again, certain types of pupils are more easily influenced by music of the modern composers like Liszt, Chopin and Schumann; others respond more readily to the French composers Debussy, Ravel, d'Indy or Franck; still others (though these are regrettably few) are susceptible to the great classical masters, and a large class—very large—is influenced through superficially entertaining music only. A teacher, then, must have a list of pieces of varying difficulty in each of these classes and these pieces will illustrate strikingly the great, characteristic musical effects. This will constitute a good working system. If we could look into the teaching repertoire of the prominent teachers in our large cities I think we would be surprised not at its great extent, but at its smallness. Every piece, however, would have its definite use for a certain type of pupil and no piece would be added to the teaching repertoire until it had proved its usefulness in producing unfailingly for a certain type of pupil certain definite and wished-for results. If you deal with standard compositions it is a mistake to change your teaching repertoire *en masse;* if you must change, change piece by piece. It is a disgrace to an established teacher to be in a quandary as regards the selection of a new piece.

All the above is applicable to any pupil who is on the teacher's list. As soon, however, as a teacher is established there is another class, not small in size, that may be counted on from year to year. With these more definite plans are practicable. The certainty that three or four years—or more—of lessons will be taken gives the teacher a steady hand and allows a comprehensive look to the future. At the beginning of the year a glance at the work-record will show what has been done; the gaps in the course of study will be noted and steps taken to fill them; the etudes, pieces for the year will be carefully considered and the time allotted to them—so many lessons to this, so many to that—settled. Latitude must of course be allowed for unexpectedly difficult places and for interruptions in the work.

DOES IT PAY?

"But," it will be objected, "this is too hard work; I'm not paid enough for my lessons anyway; my pupils are not talented, they don't expect such an exacting course as you outline and they wouldn't stand it!" Let me remind you that the people who are successful are so not through idleness, but through work. My experience of life leads me to say that if you yourself live ideals it is easy to induce others to believe in them. If you say your pupils have too little enthusiasm for what is good ask yourself "Have I enthusiasm for the good?" If they are impatient of wise plans ask yourself "Have I done anything in my own person to recommend wise planning?" Depend upon it, you may be a well-spring of delight and enthusiasm and success if you will. Emerson somewhere says something like this: "What care I what you say when what you are is thundering in my ears!"

This planning has also an influence for good on yourself. God has so ordained it that when we work for others we work for ourselves more effectually than when we selfishly, indolently and stupidly think only of petty personal interests. Do you think it possible that you can plan earnestly, skillfully, persistently for your pupils and not increase your own skill, not become more earnest? A spirit of foresight, a spirit that constantly bears in mind the past in order that the future may be cared for, this is the spirit that one must have.

We plainly see, then, that to his musical training the teacher must add system and business method. By "system" we mean the intelligent bringing about of possible and desirable ends. The devices of the work-record and the pupil's lesson-book are important helps in the system of the teacher, and whether his pupils be transient or permanent he will apply conscientiously the same careful planning. With the year or even a longer period in mind certain definite tasks to be done in a definite way and finished at a definite time—this is the ideal.

LEAVES FROM A TEACHER'S BOOK OF SUCCESS.

BY JULIA J. HAZELTON.

THE great attrahent force that wins true success for the teaeher is the same wonderful force that works the greatest miraeles of the universe—and that foree is Love. The reflex of being in love with your work and with your pupils is that they fall in love with their work and with you. It is a beautiful process, and one that works on immutable laws.

"Give to the world the best you have,
And the best will come back to you.
Give love, and love to your heart will flow,
A strength in your utmost need;
Have faith, and a score of hearts will show
Their faith in your word and deed."

The heart of the yonngest ehild will instinctively feel the differenee between the spirit of outgoing love and the spirit of selfishness that thinks only of its own gains. To the one who teaches in the spirit of love, teaching is a noble profession, a divine art. He cannot but resent the degradation of so high a calling by the many in its ranks who are insensible to high ideals, indifferent to the vital interests of those placed in their charge—mere time-grinders and dollar-makers.

However, it is only the "fittest who survive." No great or lasting success can come to the half-hearted. It is the man or woman whose love for his art makes of him an enthusiast who wins the smiles of fortune. At his warm touch that which lay torpid springs into glad life. The pupil who lagged under the leadership of a eareless gnide, falling under the spell of the enthusiast, wakes np to find himself in a realm of beauty, quiekens his pace, and is soon making his way to the front ranks.

A PUPIL'S MEMORANDUM BOOK.

As a help toward systematizing my work I have found it an exeellent plan to provide eaeh pupil at the outset with a little poeket-size memorandum book, whieh he brings with him to each lesson. In this book I enter the date of each lesson, with a brief statement of what the work is for the next lesson, adding the names of the days of the week to the next lesson, opposite which the pupil writes each day how much time he practices. I sit with book and pencil in hand through the lesson and jot down after each part of the lesson the work for next time in that particular part, so that when the lesson is finished the book is ready and no time is lost. It takes a little extra thonght and work to keep up these books, but I find that the results justify the effort. They induce systematic work on the part of the pupil, tend to make him more faithful in his practicing, and furnish a means by which the parents may follow closely their children's studies. The use of these books was the ground, partially, on which were sent to me two of the best pupils that I have. The mother told me that she had heard of my method of writing np the lessons, "and," she added, "I liked the idea. It looked business-like and systematic to me. No teacher here has ever done this before."

A page from a recent lesson read as follows:

March 18. Scale of Eb maj. Review—4 ways.
Arpeggios of Eb maj.
Scale of C minor—2 ways.
Schmitt—Finger Exercises. 24-30.
Czerny—Ex. 6 & 7 Review.
Ex. 8 & 9 New.
Etude—Loeschhorn—finish memorizing.
Sonatina—Kuhlau—Op. 20, No. 1—First 16 measures. Each hand alone—slowly—*Count!*
"Romance." Ferber—Shade more carefully.
Wed. Thurs. Fri. Sat.
Total..... .....

A most important preparation for eaeh new pupil is to dispel all prejudices and preconceived ideas with regard to the pupil as imparted to you by others. Use your own methods with him and find out his traits for yourself. It was announced to me by someone that a certain little girl who was to study with me was "a terror." I have not found her so. True, her case requires more tact than most do, but with a judicious admixture of kindness and firmness, fun and seriousness, consideration and independence, we get along very well.

THE TEACHER'S INDEPENDENCE.

Just a word about independence on the part of the teacher. I believe that every teacher who has high ideals should adhere to them in the face of the possible loss of a pupil. Your own dignity and self-respect is worth more to your success than a few dollars earned by sacrifieing your ideals. I said to my pupils when I started out, "I do not want any pupils who will not work." One little girl said, very meekly, "I hope I shall suit you." "I hope you will," I replied serenely. Lately her work was falling below my standards, and I told her that I should not keep her as a pupil if she did not do better. The last two lessons since showed marked improvement. The thought that you are not begging for their dollars, that you place art above finaneial gain, increases their respect for you a hundred-fold, and in the end more recognition and patronage is accorded you than you would ever receive by compromising your ideals and eatering to low standards.

It is impossible for a teacher to make his work interesting in the highest degree to others if he is not growing all the time himself. When he comes to the place where he considers that he has nothing to do but dispense the knowledge he has already gained, his forward march is arrested and he might as well pull down his flag of success. It is the wide-awake, progressive learner who makes the best teacher. To this end, there is nothing better for the teacher of music than the study of a live magazine like THE ETUDE. To read its pages is for the musician in the smallest hamlet to be brought into eontaet with all that is best in the great world of musie. It is to be at once instructed and inspired.

Nothing enlivens the lesson more than a referenee now and then to something in musical history or biography. The pupil needs to be made to feel that music is not a product of machinery or a species of jugglery, but a message from some one of flesh and blood like unto themselves. In this I find a musical paper a great help. One of my pupils was studying recently a "Melody" by Reinecke. After he had played it through at one of his lessons I bethought me of the article by Reinecke in THE ETUDE for last January. I took time to get the number and showed him the picture of Reinecke, adding a few words as to his personality and work.

Greater effeetiveness could be added to much of our teaching if a general haziness which pervades the mental atmosphere could be dispelled. So much is taken for granted and only half understood that some of the commonest terms are used with very misty notions of their meaning. The pupil cannot be expected to have lucid ideas on matters only imperfectly grasped by the teacher. There is little excuse for this where the teacher has access to good literature on his subject. A half hour's earnest study may clear up a point over whieh you have been stumbling for years. It should be the aim of every teacher to build up gradually a library of his own that shall contain some of the best books pertaining to the different branches of his art.

One of the ways in which this slackness of mental attitude to which I have referred is displayed is the unthinking manner in which many people use books. A boy who came to study with me recently forgot to bring any of his music with him. I asked him what he had been studying last. "O, I was playing out of a black book!" was his reply. This was hardly enlightening. The mysterious "black book" was brought to the second lesson and turned out to be a well-known collection of Sonatinas. He had begun the study of the long-suffering Opus. 36, No. 1, of Clementi. I asked him what was meant by a "sonatina." He did not know. This did not mean necessarily that his former teacher had not told him, for she was a conscientious and interesting teacher, but it did mean that, for my part, I must do so before we went any further. The haze over his ideas did not happen to extend, however, to the term "Spiritoso," which I asked him about next, for he answered promptly, "Sort of frisky!"

EXPLAINING MUSICAL TERMS

I like to have a pupil take a good look at a new book which he is to use and make its acquaintance, as it were, noting the composer or list of composers, if it is a collection, and the name of the publishers, and taking at least a cursory glance through the preface. This helps to form in the pupil a habit of careful observation and acts as an initiation into the bibliography of his subject. He will then not need to describe a book by the color of its binding, but will have an intelligent idea of its contents.

Very often the derivation of a word, if pointed out to the pupil, will throw a light upon its meaning whieh will greatly aid him in understanding and remembering it. The following examples from our musical nomenclature will serve to illustrate:

"Andante," (Italian "going," from "andare" to go, compare German "gehend");
"Coda," (from the Latin "eauda," tail);
"Arpeggio," (from the Italian "arpeggiare," to play on the harp, "arpa");
"appoggiatura," (Italian "appoggiare," to lean against);
"Clef," (Latin "clavis," key);
"berceuse," (French, "cradle");
"cadence," (from the Latin verb "cadere," to fall);
"capo," (Italian from the Latin "eaput," head);
"eounter-point," (Latin "eontra punctum," against the point);
"Étude," (French, study);
"harmony," (from the Greek "harmos," a joining);
"libretto," (Italian diminutive of "libro," book, from Latin, "liber");
"major," (Latin, "greater");
"minor," (Latin, "smaller");
"metronome," (Greek "metron," measure, and "nemein," to distribute, "assign);
"morendo," (Latin "moriri," to die);
"nocturne," (Latin "nox, noctis," night, "nocturnus," of the night);
"opus," (Latin, "opus" work);
"pedal," (Latin, "pes, pedis," foot);
"pizzicato," (Italian, literally "pinched");
"rubato," (Italian, robbed. stolen);
"staccato," (Italian, past participle of "staccare," equivalent to "distaccare," to detach);
"tempo," (Italian, from Latin "tempus," time).

SUCCESS DEPENDS UPON MODERATION.

As in all else, so in music-teaching, success depends on keeping to the golden mean. Conscientious attention to detail, but not over emphasis on non-essentials; everything systematic without slavery to system; kindness which does not fall into careless indulgenee; firmness which does not harden into severity; confidence in one's own powers, but never eonceit or derogation of the powers of another; careful study on one's subject without carrying it to the degree where the health or social life are neglected—in all things, moderation should be our watchword.

Work carried on in this spirit will win success in any field. And better than the success which the world recognizes is the inward satisfaction that comes from the knowledge that we have done our best, that we have poured into the lives of those in our charge the sum of our all—our love, our efforts, our time, our strength, and whatever talents and powers God has given us. If we have done our part faithfully, we are true builders in the great temple of Music, which numbers more worshippers than any other art in the universe.

UNNECESSARY MOTIONS.

BY AMOS L. JOHNSON.

IF you will watch some players very closely you will find that they often make twice as many motions as are really necessary. One should always feel free while at the keyboard. The player who is continually under constraint is rarely a good player. There are, however, many motions which players make that only tend to cause them to appear ridiculous. Pressing hard upon a key after it is struck is absolutely useless as a means of either improving or altering the tone, yet many pianists press upon the keys and wiggle their fingers as though they were playing a tremolo upon the string of some instrument of the violin family. Fantastic motions with the hands should at all times be avoided. Keeping time with the feet and nodding the head are also undesirable motions. Some pupils have a habit of frowning or looking as fierce as a Japanese demon when they are approaching a difficult passage. Others sit back and dream when they play sentimental pieces. These attitudes may be interesting to the cartoonist but they only make the player appear absurd. No really good teacher will permit her pupils to do these things.

"If I look back on life I must say that little nourishment came from without to satisfy so needy a soul"—*Richard Wagner.*

PRIZE WINNERS IN "THE ETUDE" PRIZE ESSAY CONTEST FOR 1909

THE judges of the Prize Essay Contest for 1909 have given much time and attention to the adjudication of the many manuscripts sent in. This has been a difficult task in that twice as many prizes have been awarded as in previous years. When the opinions of many judges are taken it is impossible to give the reasons why certain essays have been selected for prizes and other seemingly equally as good have not met the approval of the judges. It is needless to inform our old readers that the conditions which governed this contest were those of unquestioned fairness to all competitors. The judges were men with years of experience in both practical music teaching and in musical journalism.

Several essays which were not among those selected have been retained by the Editor of THE ETUDE for a reading and if they are in line with the immediate needs of the paper and if the supply of articles on hand of similar length and subject is not too great, these articles will be used and paid for at the regular ETUDE rates.

The writers winning prizes in the first class, or long essay class, for which a prize of $25.00 was offered for each essay, are:

Mrs. J. Irving Wood. "The Making of a Music Class."

May G. Martin. "The Psychology of Blunders."

J. Arthur Williams. "The Selfishness of Musicians."

Dr. Orlando H. Mansfield. "Musical Terms."

The writers winning prizes in the second or short essay class, for which a prize of $10.00 was offered for each essay, are:

Harriette Brower. "On Memorizing Piano Music"

Leroy B. Campbell. "Nervousness—How and When to Prevent It."

Laura Remick Copp. "Playing by Ear."

R. E. Hipscher. "Profits of the Accompanist."

Mary M. Schmitz. "The Stimulus of the Reward in the Study of Piano."

Bertha R. Cadogan. "How to Make Pupils Stop and Think."

It is needless to say that the classification given is solely one of length and that the quality of the articles in the short class has been deemed by the judges to be superior in some cases to that in some of the longer prize essays.

Following is one of the successful essays. The remainder will be published in later issues.

THE MAKING OF A MUSIC CLASS.

BY MRS. J. IRVING WOOD.

[EDITOR'S NOTE.—Mrs. Wood was born near Kingston, New York, in 1871. Both her father and her mother were cultured musicians—the latter being a teacher and choir singer. She was named after Clara Louise Kellogg, then at the zenith of her fame. When she was eight years old her father organized the highly successful "Kingston Philharmonic Society," and at the concerts of this society Mrs Wood came in contact with many of the leading conductors and musicians of the country. Her principal pianoforte instruction came from her father, who was known as an able theorist. She is now engaged in teaching at Englewood, N. J.]

A FEW years ago it became necessary for me to earn money, a situation which so often confronts the young wife. Many years of musical training and environment, and a short teaching experience before marriage, together with some inherent musical talent and love for the art, left little doubt in my mind as to the most available course to pursue.

Yet, there was a mountain of difficulty which seemed to tower across my path in Himalayan height, and the upper slopes were encircled with deep shadows. Just at the top the sun was shining brightly. I love sunshine—I must reach that goal of success.

Deep down in my heart, and firm in mind, was the knowledge of a good foundation of musical ability upon which I could safely build and take delight in the work. Don't start without such an assurance. It is not so hard to convince others of that which you firmly believe yourself. I knew I had something to impart and had confidence in my ability to do it. Now for the pupils.

We lived in a small, high-class town, close to a great city, a most important musical centre. Our acquaintance there was very limited. One or two thoroughly good teachers were in possession of the field, though there were a number of incompetents. But with these I did not reckon at all. For me the sun shone only on the crest of the mountain.

With three dear little folks of my own to care and provide for, and occasional illness to interrupt, I had many domestic problems to wrestle with. The piano was my specialty, but years of reverses and no opportunity for practice or study made it quite impossible to impress people by any wonderful technique or finished interpretation. I was, therefore, in no position to dazzle anybody at the keyboard, in a spectacular way at least, and had to rely solely upon my musical nature and knowledge.

WHAT METHOD DO YOU TEACH?

But, one day I started boldly forth armed with a single note of introduction. Immediately I was met by the query, did I teach a certain method, extremely new, and then in vogue in that particular town. Now I felt that no good teacher would ever be confined to any particular method. But I realized that this inquiry must be treated cautiously and with some diplomacy. While there is good in many methods, and we may teach in certain lines perhaps, we must study individuality which grasps a new way to present a subject as it comes in contact with each separate mind and personality, whether it be the youngest in the kindergarten or an adult. But I went home determined to master that "method" before going any further, with the purpose of using it as a foothold and afterward relegating it to its proper place in my curriculum.

A small outlay for books and a few weeks of careful study were followed by a card in the local newspaper announcing myself as a teacher of the ——— method, also of harmony and musical history. My only response was a man with the bill for the advertisement. Then I chanced to hear of a teacher who had gone away leaving several pupils.

The news reached me a little late, and many had already found a new teacher. But after a few calls I secured two pupils. Neither of these had any special talent for music that I could discern, and belonging to the working class, their opportunities had evidently been very meagre. But I gave them the most careful teaching possible; their need was in my mind day and night, and I was determined conscientiously to put only the best before them. When I went into their homes, their life and their daily work were subjects of vital interest to me.

But, one cannot live on the tuition from two pupils, and the next problem was how to enlarge the class. Near by, on a trolley line, was a little colony of new houses recently settled by people from the great city. Most of these were people of education, means, refinement and discrimination. I set out to reach them and convince them of my ability and desire. Some of my own family laughed and were incredulously discouraging. But one lovely day in early September I put on my best clothes and took a car for that new suburb. These "best clothes" are very important, not only at the outset but right along. An obliging real estate agent had given me the names of a few of the residents, and upon these I called. Just how much of my success on that eventful day was due to my white gown, tasteful hat and trim shoes I would not undertake to say, but they at least gained me admittance to those fine homes.

My two pupils at home, with my eldest daughter added, enabled me to speak of my "class," and throughout, without my telling a single falsehood.

I could also truthfully refer to a great conductor in the city under whom I had played earlier in life. But he knew nothing of my ability to teach, and being very conscientious, he would only speak of my general musical knowledge. Well, that afternoon added two promises to my class list, though one never materialized. But, I was encouraged, and some of the shadows between me and the sunlit crest were dispelled.

Every spare moment was now occupied in study and in the reading of musical periodicals, with their many practical points on teaching and study. About this time a little confidential talk with our home editor concerning my desires and difficulties, enlisted his aid. The power of the press cannot and should not be ignored. Many other trips and calls in the new suburb brought one or two more pupils. I had fixed my price of tuition at a moderate sum, which though above the incompetents and below the charge of the best, was with the understanding of being an introductory rate.

MAKING GOOD.

Here then were five or six pupils. It was now necessary to "make good," very good, indeed. Constant travel back and forth, armed with some musical periodical or book, or a musical score, served some purpose in the way of advertising. It was also expedient in talking to acquaintances to speak of my work even at the risk of being considered narrow minded, because it is important to take one's self very seriously in an enterprise of this nature.

Thus, slowly, in this way my initial year of music teaching passed. Doubt, anxiety as to money, real need, many home problems, insufficient time for personal practice, and moods of deep discouragement. All these must be met with indomitable will power. My pupils must find me always bright, cheery, full of enthusiasm. The latter is one of the indispensable "extras" which would mount up well if charged in our pupils' bills.

The next year I began with some half-a-dozen pupils. Prior to that I had written hundreds of letters to parents and made as many calls, always carefully avoiding families already employing a teacher. That winter I met a lady at a school fête, and, as usual, I tactfully introduced the subject of my teaching. Before we parted she had engaged my services for her boy. Being socially prominent, she has proved a staunch and influential friend. In this way the shadows were gradually disappearing now from the lower slopes of my mountain.

Then I resolved to give a recital at the close of that season. My house was inadequate. I had no money to spare, nor even enough pupils to make a very good showing. But a recital must be given, and this avowed intention was flung in the face of all I met. Severe illness in our family soon after nearly upset my plan, but the preparations for the recital were kept up, and nobody was as much surprised as I when we gave an entertaining little concert with ten pupils to a select audience of some fifty people, serving refreshments at the close and making it an informal social affair. But it was nearly a year before the last bill for this recital was paid. It called forth a very friendly notice in the local paper, a favor for which we can never give adequate thanks, and it made a small niche for a future foothold.

Just here let me say, it has always been my policy to make friends of my pupils, fast, firm friends. A good teacher of music has great opportunity for power and influence. Narrowness of mind and purpose yields readily to the influence of the best in our art. The uplift consequent upon living in intimacy with the inspired writings of the great masters of music can hardly be exaggerated. And what a privilege it is to watch the development of popular musical taste which at first has its ears attuned only for the catchy tuneful songs issued as supplements to some of the daily newspapers, and anon will exclaim at the beauty of a Heller study, and in time listen with untold pleasure to a sonata from the pen of the great Beethoven.

My third season began with about the same number in the class. I wanted to awaken new interest in some way and to devise some plan which would keep up that interest through the season. It was at this critical juncture that the musical journal came to my rescue. We would organize a club. Of course most of the mothers reminded me that the children had no time for such fads. But a few judicious hints to the pupils as to the refreshments we were going to have, the games, etc., finally succeeded in securing a fair attendance. A musical history club was the next scheme, with officers and badges, colors and a class song.

This club has now stood the test of several seasons, meeting the hearty approval of the parents and familiarizing the children with the lives and achievements of some of the greatest music masters, fraught as they are with stories of struggle, endurance and final victory.

Our second regular season closed with a still larger recital and larger attendance. On the programme I was careful to include selections from many of the great classic authors who did not fail to write compositions for the young and the beginners as well as for the advanced devotees of the art. In the short span of years allotted to us on this mundane sphere there is little time to waste upon poor, meaningless music.

KEEPING THE CLASS TOGETHER.

So much for the organization of the class, but how shall we keep it together? The income of the teacher is largely dependent upon the whims of a little band of children more or less spoiled at home, and a group of adult students who prefer to ponder the styles of their new spring suits, or feel a sudden fit of economy at the advent of some small unexpected expense. If you have mapped out a course of study for each pupil with a separate ambition for each one, then these sudden breaks come hard But I have a vision constantly before me for such contingencies.

Somewhere in the gathering of the great ones of earth stands a pupil of mine crowned with laurel. Is the victory a martial song that cheers men's hearts in battle; an opera whose great themes and rich harmony brings soothing and relaxation to weary minds; an oratorio with uplifting strains of heavenly things? Or is it only one of those who interprets the treasures of master minds? I care not. It is victory, and a pupil of mine. But to hold these pupils, some one of whom may attain to fame, needs first, tact, and again tact, and continued tact. Robert is a bad boy in school perhaps, and a handful for his mother. Well, I never thought of telling him he had to count when he played. But one day after a few lessons I told him he might count out loud if he wished. Of course it might annoy people, but never mind. After that Robert always counted. Then Mrs. S. hated scale-practice, too old, she said, to take the thing so seriously, though she coveted flexibility. The next lesson, I had a new piece for her, largely composed of scale passages. She practiced this faithfully for two months, and we studied it in a variety of keys. John is devoted to photography. At my suggestion he is now securing portraits of great musicians and views of their birthplaces. This leads him to ask many questions, and I find he is more interested in their compositions and plays them more intelligently.

Those pupils who love to hear you play, you must always oblige carefully. For those who fall ill leave a cheery note with your visit. And all these kindly offices should come from the heart. Children are close observers, and their young minds are very susceptible. When a pupil comes to the studio you must feel sure that his work will be an advance over previous efforts, and that you will hold his attention throughout the lesson. When your little class meets to rehearse for the recital be confident that each member will do his best and you'll be pretty sure to get it.

SOCIAL POSITION.

This club work requires most careful management. The first rock which so often rends your efforts is difference in social position. The snobbish little maiden declines to mingle with those who don't belong to her dancing-class. The son of a poor tradesman who comes to his weekly lesson eagerly, is sensitive about attending these club meetings, fearing to be ignored by others who may regard their social pedestals above his. And right here is the tactful teacher's opportunity.

Tell the little aristocrat of the sacrifice Jamie's mother is making that he may have musical instruction, and incidentally refer to the early poverty of Haydn, Beethoven, Schubert and so many other great masters before whose names we bow in humility and reverence. Speak to her of the unusual talent shown by little Mary, and how hard it is for her to find time for practice because of the care demanded by her baby brother. Ask the boy who comes in an auto if he won't try to make things pleasant for that little fellow who lives in a back street. In this way try to establish a class spirit and the way will seem more clear. You must study also to keep up a lively interest in the club and its work. Just a little musical history at times in familiar narrative form, short sketches at first, humorous anecdotes from the lives of the greatest, related orally rather than by reading from a book. Last season we attended a great concert in the big city Some of the class, children from homes of wealth and luxury, too, had never heard a great orchestra. "Why, William," said I, to one of the boys soon after, "how much better you are holding your hands to-day."

"You see I watched that great pianist at the concert," came the ready reply. Surely with a skillful guiding hand the value of this club work cannot be overestimated.

THE TRUE AIM OF TEACHING.

Before closing this paper let me advise those entering the profession of teaching merely to make money, to try something else. But if attuned with love for music as the great art which soothes grief, enhances the joys of life and dispels sorrow, and you have good musical equipment, then don't hesitate. Every day you teach will then add to your equipment and your career will blossom and bear fruit. To friends of the profession I would say, music has not yet come to be regarded as a necessity in this country. Let us raise our ideal, make it high; bring each mind intrusted to us up the steep slope, develop each talent to the utmost. Let national song sweeten toil, soothe sorrow and hold vice in check.

POPULAR MUSICAL FALLACIES.

BY CLEMENT A. HARRIS.

Weeds in spring are hardly more persistent in their recurrence than are certain fallacious conceptions of matters musical—no amount of pulling up, no amount of exposure, seems finally to eradicate them. One of the commonest of these misconceptions is the idea that a double bar indicates the end of a bar or "measure" of time. This is not the case. The function of a double bar is to indicate the end of a movement, or complete section of a movement; and though the final note of a movement usually begins on the first beat of a bar, it may end on any part of a bar. A double bar, therefore, has nothing to do with the time.

The very unfortunate use of one sign, a curved stroke, for three different purposes (to indicate legato, a phrase and a tie), illogical as one must admit it to be, is yet insufficient to account for another fallacy the absurdity of which one would have thought was palpable Yet it is hardly more palpable than common, at least among beginners in instrumental music I refer to the idea that a note can be tied to a recurrence of the same note with *other notes intervening*, and even to an entirely different note. A "tie" is, of course, merely a notational device to represent the prolongation of a single sound without misrepresenting the rhythm, which in many cases a single note-head would do, or when the prolongation is from one bar into another.

COMMON TIME.

Another fallacy in regard to notation need occasion no surprise; indeed, it would have been surprising had it not arisen. This is the supposition that the time-signature for four quarter notes in a bar which resembles a capital C is really a capital letter C. As the sign is exactly like a "C"—indeed, printers may use a capital C for all the writer knows—and as C is the initial for common time, which is the name of this species of time, the supposition is most natural All the same, it is a fallacy Musical notation was invented by the monks, and they called triple time "perfect," in honor of the Holy Trinity, and represented it with the sign of perfection, a circle; quadruple time they called imperfect, and, to represent imperfection, *cut a section out of the circle*. The sign in question, therefore, is not a "C," but a circle with a section cut out of its right-hand side.

ANDANTINO.

While on the subject of time I may mention a fallacy found less, perhaps, among the populace than among the most eminent musicians. This is the misinterpretation of the word "Andantino." "Andante" means, literally, "going," and its diminutive, "less going;" but it is regarded as being equivalent to "slow," and its diminutive, therefore, to "less slow"—precisely the opposite to "less going." Only a careful examination of the music to which it is applied can show in which of these contrary senses the composer has used the word.

THE TENOR VOICE.

Perhaps no fallacy dies harder than that which regards the tenor voice as singing at exactly the same pitch as the soprano. I have known tenors who were themselves very difficult to convince that they really sing an octave lower. The error arises from the modern substitution of the treble clef *read an octave lower* for the old tenor clef (with the C clef on its fourth line), which gave the notes at their actual pitch. In part-music, glees and the like, the direction "8vo. lower" is usually prefixed to the tenor part, but very frequently it is left to be understood, and always is so in tenor songs. Should any tenor still be skeptical, let him try to sing an alto part; he will find it *too low* for him, whereas it *ought* to be too high, and would be if sung at its actual pitch. Another misconception in regard to voices, especially where there are no surpliced choirs, is that boys cannot sing as high notes as women can. It is true that they do not sing high notes as readily and spontaneously as women do, but if properly trained they can sing as high as any but quite exceptional women's voices, and produce an exceedingly beautiful tone, too. Lord Lytton, in his novel, "The Last of the Barons," makes an opposite and exceedingly absurd mistake. He speaks—I quote from memory—of "the shrill voices of the children and the deeper bass of the *women* and men.

THE PITCH OF THE ORGAN.

Most popular mistakes would appear to have reference to pitch, for it is most people's ideas, I think, that the organ—the "church," or "pedal" organ, I mean—produces deeper sounds than the piano. Yet this is not *usually* the case. For unless the organ possesses a 32-foot stop, which only the largest organs have, the lowest note of the piano is *three notes lower* than the bottom pedal note of the organ. On the other hand, the organ, if it possesses a 2-foot stop, which most organs do, can produce a note an octave *higher* than the piano can. So it is a higher, not a lower, instrument. It is, of course, the quality of the tone and the *predominance* of low notes which give a contrary impression. The organ, too, is the subject of another widespread delusion, for probably the majority of the crowded congregations who every week listen to the king of instruments imagine that the wind from the bellows goes through the pipes. Yet it never enters them. The wind blows *across* the pipe just as the breath of a flute player blows *across* and not *through* the aperture of the flute. The same misconception of the laws of sound is responsible for a double mistake in regard to nasal tone. (1) The popular one which regards it as produced by singing through the nose. (2) That of the "superior person" who "corrects" the popular view by holding his nose, producing a nasal tone, and declaring that "obviously the nose has nothing to do with it" Both are wrong; nasal tone is not due to singing *through* the nose any more than flute tone to blowing *through* the flute, but it *is* produced by directing the breath *across* the nasal cavities at the back of the mouth. By way of *finale* I may refer to what is less a distinct fallacy than a confusion of ideas in regard to minor scales—I mean the value suspicion that there are more minor scales than major. The uncertainty is clearly due to there being *two forms* of the minor scale, "Harmonic" and "Melodic;" and to every major scale having *two minors* closely related to it, its "Tonic" and "Relative" minors." There are, of course, just the same number of minor scales as major, one on each of the twelve semitones into which the octave is divided, the "Tonic" minor of one major being the "Relative" minor of another, and *vice versa*.

The composer's world is the world of emotion, full of delicate elations and depressions, which, like the hum of minute insects, hardly arrest the uncultivated ear—full of melodious thunder and rolling waters, and the voice of the south wind—without charm for the many who pass by. Full of intensity, like the incessant blaze of Eastern lightning; full of velocity, like the trailing fire of the falling stars; full of variety, like the woodlands smitten by the breath of autumn, or the waste of many colors, changing and iridescent upon a sunset sea.—*Haweis.*

Short Practical Lessons in Theory

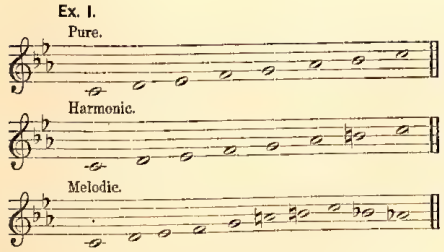
By THOMAS TAPPER

THE TRIADS OF THE MINOR SCALE.

[The following is the sixth in Mr. Tapper's interesting series of articles on musical theory. As the study progresses it becomes more and more necessary to refer to earlier chapters. Readers of THE ETUDE who desire a more complete understanding of the subject should read the installments in the April, May, June July and August issues.—EDITOR'S NOTE.]

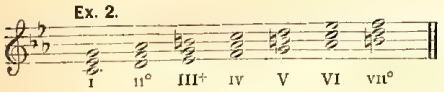
THE Minor Scale appears in three forms known as the Pure (natural or normal), Harmonic and Melodic. Form C then appears thus:

Ex. 1.



These forms should be familiar to the student from every pitch in the octave. While text-books treat of Triads in Minor as applied to all these three Scale-forms, usually the Harmonic form alone is studied thoroughly. By interval analysis we can readily group the following Triads of the C Minor harmonic scale into four classes:

Ex. 2.



The Triads on I and IV are Minor.
The Triads on II° and VII° are diminished.
The Triad on III′ is augmented.
The Triads on V and VI are Major.

Hence the Triad variety in Minor is greater than it is in Major. But of the seven Triads in the Major scale only one is dissonant, and that a very mild dissonance (VII°); in Minor three are dissonant; two are mild dissonances (II° and VII°) and one is a rough dissonance (III′).

1. Any Augmented Triad *may* be the third degree Triad of a Minor key.

2. Any Diminished Triad *may* be the second or seventh degree of a Minor key.

Exercise 1. Write an Augmented Triad on C, F, B flat, G, E flat and state in what minor key each of the Triads is found.

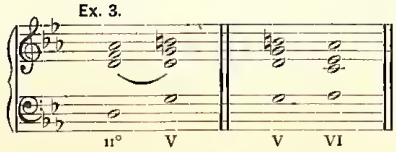
Exercise 2. Write a Diminished Triad on C♯, D♯, F♯, A♯ and state in what minor key each Triad appears as II° and as VII°.

II.

It is a rule of construction in simple part-writing in the minor mode that no voice should be made to sing the sixth and seventh (or seventh and sixth) degrees of the harmonic minor scale in succession. These two scale degrees are an augmented second apart; and it is assumed that an augmented second is difficult to intone—in the beginning it is best to observe this rule, though the rule does not necessarily apply to instrumental writing.

Examination of all progressions possible in Minor, shows that the Augmented Second results when the Triads of II°, V occur and when the Triads V, VI, (or VI, V) occur. By virtue of the rules learned in writing Major Scale Triads we should retain the common tone in the progression II°, V, because it is a skip; and we should employ contrary motion of the upper voices with V, VI because it is a step-wise progression. The result of this is an augmented second (see soprano voice).

Ex. 3.

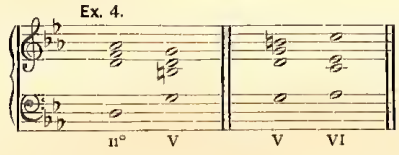


Examination of each voice part shows that the augmented second exists in both cases. We regard this interval as faulty; and we have discovered that two exceptions to the rules we have learned are necessary to avoid this interval.

Rule I. When II°, V occurs in Minor, regard the skip as a step and use contrary motion of the upper parts.

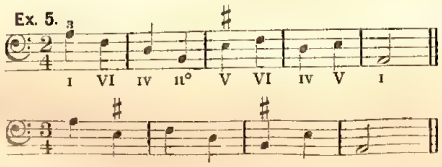
Rule II. When V-VI occurs in minor, let the leading tone ascend; the other two parts regularly descend:

Ex. 4.



It is evident then that we must "watch out" in harmonizing Minor scale bases or we shall overlook these two exceptional progressions and get into trouble. The only way to avoid this is to mark below each tone of a Minor key bass its numerals and immediately to indicate every instance of II°, V, and of V, VI. Thus:

Ex. 5.



This supplies us with a danger signal—and if we see it far enough ahead we can keep on the track.

The preceding bass is a model. Observe the contrary motion where II°-V occurs, and also the upward movement of the leading tone in the progression V-VI. (For harmonization, see below.)

ANALYSIS

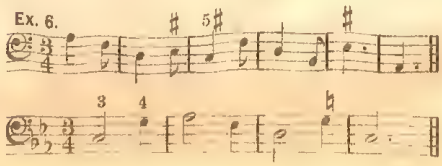
1. A hymn book should furnish several examples of four-part writing in Minor. Examine each voice part (that is sing it) and note the absence of the augmented second.

2. Examine two or more Minor key compositions for piano. You will probably find the augmented second is frequently employed. Why is it permitted here?

APPLICATION BY WRITING.

Harmonize these bases. First add the Triad numerals to each and check up every instance of II°-V and of V-VI.

Ex. 6.



APPLICATION BY ANALYSIS.

Nothing is so common as carelessness unless it be the lack of consciousness that one is careless. Music, even in its simplest form, is a finely wrought artistic speech. We shall never know intimately its artistic structure unless we study it, think about it and reproduce it. Take for example the simplest piano composition in this issue of THE ETUDE. Play it through and become familiar with its general message. Play the left hand part alone and hear in the mind the right hand part. Reverse this process (this is more difficult). Now try to hear it all as you read away from the piano; see every note and try to recall the sound of every impact. How many simple Triads do you recognize? Do any instances occur of the Triad used melodically? How many Cadences can you detect?

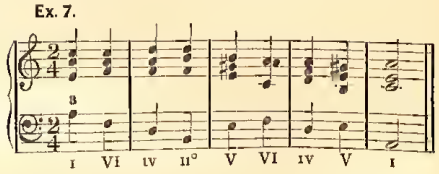
This suggests that analysis should always be made to keep pace with increasing knowledge. The more we learn, the more we should be able to see. And we may put it down as an important fact that a little knowledge thoroughly applied is of infinitely more service than a considerable amount that is not drawing interest.

REVIEW QUESTIONS.

1. Where is the Diminished Triad found in Major? In Minor?
2. Where is the Minor Triad found in Major? In Minor?
3. What Minor Scale has for its signature four flats? Six sharps? Five flats?
4. Why should the Augmented Second be avoided?
5. What Triads in succession produce it?
6. How many forms of Minor scale do we recognize.
7. Can you sing each of these forms in tune away from the piano?
8. What interval in the Augmented Triad is dissonant?
9. What necessary tone of the harmonic minor scale must be indicated by a chromatic sign?
10. How many compositions in minor do you know intimately?

Harmonization of model bass.

Ex. 7.

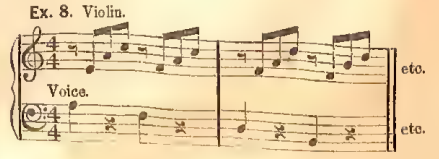


Ordinarily the student, having thus harmonized a bass, drops it and consequently secures no further knowledge of its possibilities. The following practices should, however, *never be neglected*. Their pursuit results in the ability to hear written thought in tone. Many become comparatively skilled through the eye, but have no ear sense of what they write. Needless to say, it is the latter which is primarily important.

1. Play three of the four given voices and sing the fourth voice until all parts have been sung.

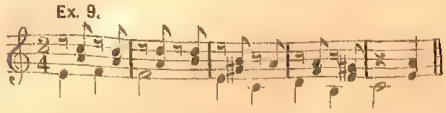
2. If the student is not a pianist all exercises may readily be made audible, say to a violinist, by singing the bass and playing the tenor, alto and soprano in arpeggiated form, thus:

Ex. 8. Violin.



3 Make each exercise a study in rhythmic alternation. The following will serve to illustrate this:

Ex. 9.



An infinite number of such variations is possible.

Self-Help Notes on Etude Music

By P. W. OREM

FANTASIA IN C MINOR—MOZART.

This is the "Fantasia" from the celebrated "Fantasia and Sonata" in C minor, No. 18, in the "Cotta Edition." Of this double number the "Fantasia" is by far the more striking, although the "Sonata" is well worth study. We are presenting in this number of THE ETUDE the first half of the "Fantasia;" the remaining three pages will follow in THE ETUDE for October. The piece is divided in this manner on account of the space required to present it in full without crowding the notation. This first portion may be brought to a temporary close with a chord in B flat major.

The term "Fantasia" was applied by classic composers to a piece not written according to any fixed rules or following any of the conventional forms, depending for its success upon the original invention or fanciful inspiration of the composer. Mozart's "Fantasia in C Minor" is one of the finest examples extant. In this work Mozart seems to have anticipated the development or evolution of the modern grand piano. Certain it is that its demands are too exacting for the comparatively puny and insignificant instruments upon which Mozart was compelled to play. Much of this work sounds modern even at the present day, especially some of the chromatic progressions and enharmonic modulations. There are also passages which many succeeding composers seem to have appropriated as common property.

This piece must be played with dignity, freedom and dramatic fervor. We shall have more to say of it next month.

GAVOTTE IN D MINOR—J. S. BACH.

This is a standard classic, one of the most genial of Bach's shorter numbers, tuneful and sprightly, with the true flavor of the quaint old dance. This "Gavotte" is taken from the "Sixth English Suite." By "suite" is meant a "series or succession of pieces." The suite as used by Bach consisted of a series of dances, usually all in the same or closely related keys. Bach wrote "English" and "French" suites, named respectively from the national dance movements of which they were made up. Other dances beside the gavotte to be found in Bach's suites include the Allemande, Courante, Sarabande, Bourrée, Gigue, etc. The classic suite is one of the immediate predecessors of the Sonata.

The famous pianist, Hans von Bülow, who was an enthusiastic student and admirer of the older classics, included this gavotte in his recital programs. We give it with his editing and marks of interpretation. Note that the principal theme is first played through *pianissimo*, then again *fortissimo*. Notice also the *staccato* bass part moving continually in eighth notes. Note that there is a difference in the *staccato* dots, indicating that the bass is to be more pointed or biting when played *fortissimo*, like the plucking of stringed instruments. Follow Von Bulow's execution for the trills in the right hand. Both the first and second strains of the gavotte are written in three-part counterpoint. Each part is absolutely independent, and must be brought out in the manner of three separate instruments or voices; particularly is this the case in the second strain. Note in the 31st and 32d measures of the piece that half rests are given, indicating a temporary silence of the middle voice or part. Following these rests the middle voice enters with the principal motive. The small notes at the close of the second strain have been added by the editor to fill out and enrich the cadence when played on a modern piano.

The "Trio" or "Musette" is in D major (the parallel major key). A "Musette" is a "bag-pipe tune," so called on account of its unchanging fundamental bass. Note the continually recurring D of the left-hand part of this *musette*. The term "Trio," applied to the second part of a piece, was formerly so called because this portion was nearly always written in three parts or for three instruments. This portion affords contrast to the preceding, and is to be played more quietly, in a somewhat monotonous manner.

SCHERZETTO—F. P. ATHERTON.

This is a fanciful waltz movement by an American composer whose work is familiar to our readers. It is one of his best pieces. It should be played in the style of a piece of ballet music, delicately and capriciously. Although taken in rapid time, considerable freedom of movement is allowable. The three principal themes must be well contrasted, both in color and in quality of expression. A fine recital piece.

BOAT SONG—L. J. O. FONTAINE.

This is a graceful and pleasing novelty by an American composer who has been several times successfully represented in our music pages. It is a *barcarolle* employing technical and accompanying figures of the type made popular by Rubinstein in his famous "Kammenoi-Ostrow." The chief technical problem lies in the smooth execution of the second theme. The double note accompaniment of the right hand must be played evenly in a light, rippling manner. The melody in the left hand must be well brought out, the broken chords played neatly and delicately, without clumsiness.

AL FRESCO—F. G RATHBUN.

Many of Mr. Rathbun's pieces have been greatly admired. We are, this month, introducing a work of his hitherto unpublished. "Al Fresco" is a graceful caprice, written in this composer's best vein. The title "Al Fresco" is a familiar quotation from the Italian, meaning "to the open air." The piece should be played in a spirited manner with light, crisp touch.

PANTOMIME BALLET—C. W. KERN.

This is a characteristic number of the *intermezzo* type, popular in style and treatment. It is tuneful and full of go. The first portion should be played in a snappy manner, the trio section with breadth and sincerity. This will make a taking recital number.

WHEN THE DAY IS DONE—ERWIN SCHNEIDER.

This is an expressive, meditative "song without words." The themes must be given out very *legato*, almost in the organ style. A discriminating use of the pedal will aid in the proper rendition of this piece.

STROLLING PLAYERS—J. T. WOLCOTT.

A joyous six-eight movement in the style of one of the characteristic old English dances. Technically, this piece reminds us of one of Stephen Heller's well-known studies. It will afford excellent finger practice. Notice the bell-like effect gained from the holding note against the theme in the repetition of the first strain; a simple but very striking device. Play this piece with fire and precision, at a rapid pace.

FESTAL MARCH—G LAZARUS.

This stately march movement is not at all difficult to play, but it has an effect truly sonorous and festal. This piece might also serve as a useful organ number. The composer, Gustav Lazarus, is a well-known contemporary German musician and writer, who has not been previously represented in our ETUDE pages. This piece should be taken at a steady pace, well accented, not too fast.

PRAIRIE FLOWER WALTZ—R. L. BECKER.

This is a neat and interesting waltz movement for an early third grade or advanced second grade pupil. It affords an excellent opportunity for training the left hand in giving out a melody in the singing style. This piece demands expressive playing, and well rendered it will prove equally as effective as many more difficult pieces of the same type.

THE PROCESSION PASSES—H. J. STORER.

This is an easy teaching piece in characteristic vein, written in the style of a patrol. Second grade pupils will enjoy this number. It requires a steady, rhythmic swing.

SHOWER OF STARS (FOUR HANDS)—P. WACHS.

As a solo this piece is one of the most popular of all Paul Wachs' many pianoforte compositions. In the four-hand arrangement, for which there has long been a demand, it should prove equally effective and even more brilliant. The present arrangement is such that the *secondo* part may be played by a third grade student of moderate attainments, while the *primo* part is played by a more advanced student or by the teacher. Such an arrangement is frequently of advantage in recital work. The *primo* part should be played in a sparkling manner with the utmost brilliancy.

"THE SON OF GOD GOES FORTH TO WAR" (PIPE ORGAN)—GEO. E. WHITING.

This is a useful hymn tune postlude, founded on S. B. Whitney's popular processional tune. This postlude, while adapted for general use, is sufficiently brilliant and striking for any festal occasion. The composer's registration should be followed as closely as possible. This postlude is from a set of six (all on well-known hymn-tunes) one other of which, "Duke Street," has appeared in a previous number of THE ETUDE.

BLUE EYES (VIOLIN AND PIANO)—W. C. E. SEEBOLCK.

This piece affords the violinist an excellent opportunity for displaying the lower registers of his instrument, and for culturing the sustained singing tone. The second theme makes a beautiful G string solo. It is a lovely number.

THE VOCAL NUMBERS.

Three songs, all absolute novelties, appear in this issue. Each is of a totally dissimilar type. E. MacLean's "To You," is a fervid, emotional setting of an artistic and appealing bit of verse. Miss MacLean is a promising American composer, and we regard this song as one of her best efforts. It demands an expressive rendition with a discreet piano accompaniment. F. A. Williams' "Cobwebs" is a fanciful little *encore* song. The poem is a delicate bit of imagery, and the musical setting is apt and sympathetic. Mr. Williams is well known as a clever writer of piano pieces and his admirers will be pleased to see him breaking into the field of song. Walter Pulitzer's "Reveries of Home" should become very popular. It has the human interest and appeal. "Old Folks at Home" is very cleverly introduced, entering naturally and without any straining after-effect.

"THE ETUDE" OFFERS A PRIZE OF $15.00

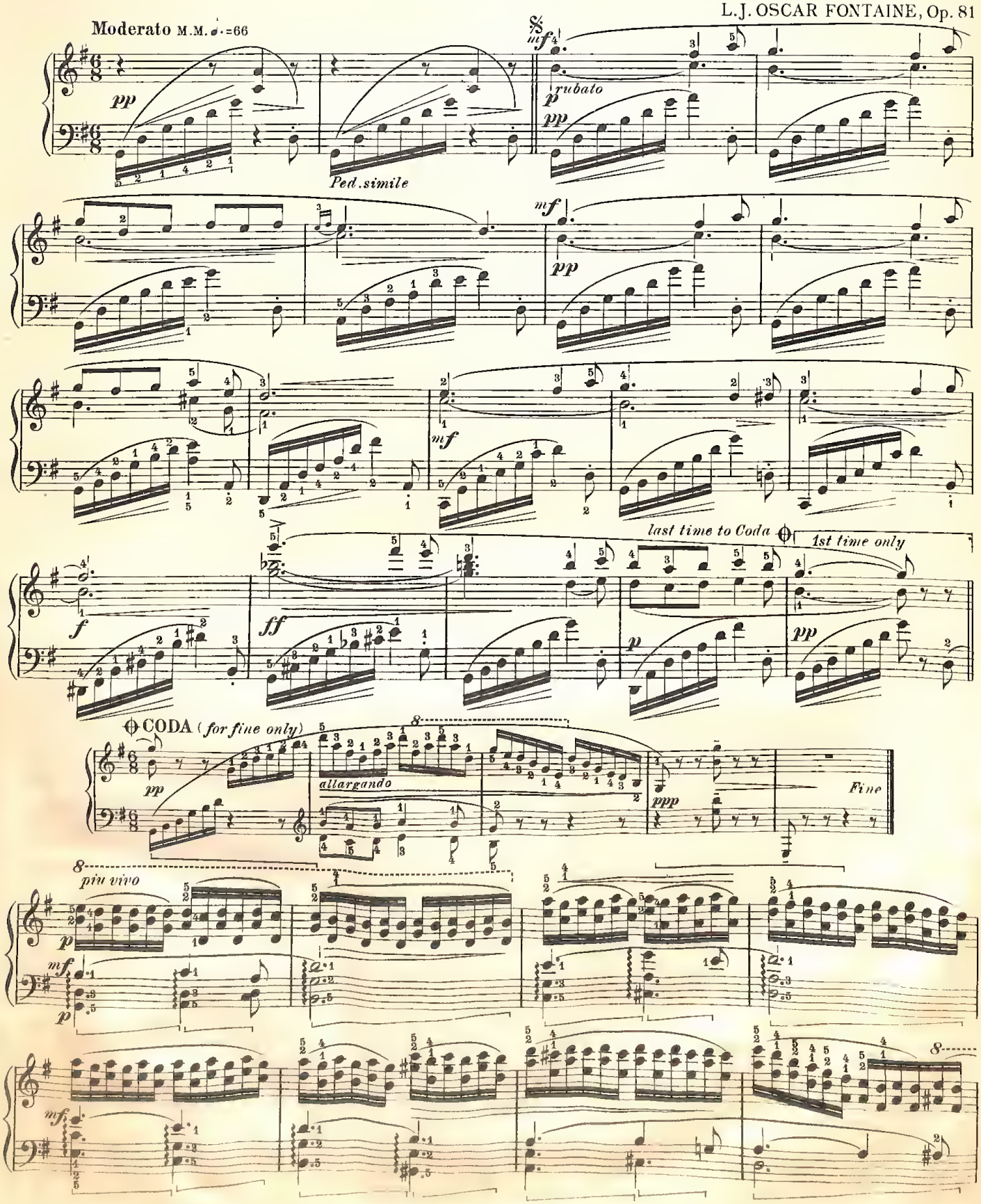
for the best method (with examples and exercises) of teaching how to play three notes against two. (That is three notes in the right hand to be played in the same time as two notes in the left hand or visa versa.) This is a troublesome teaching problem, one that confronts every pupil sooner or later, is considered one of the greatest stumbling blocks to every amateur. It is a subject on which very little has been written. The conditions of this contest are:

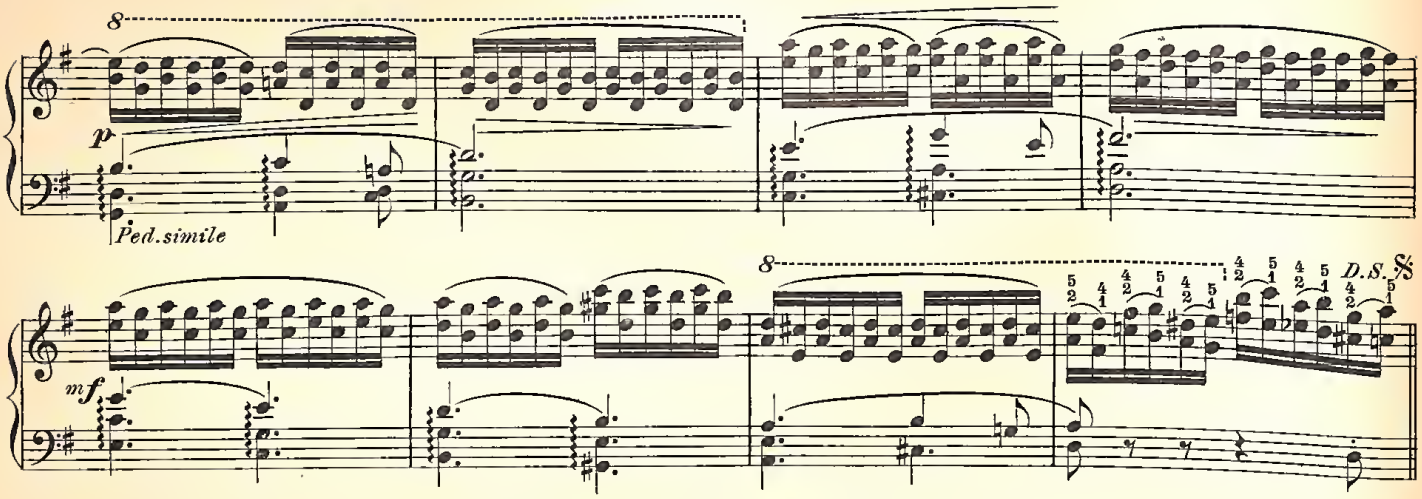
1. All answers must be in before January 1, 1910.
2. All answers must be legibly written on one side of a sheet of paper.
3. The author's name and address must be written at the top of the same sheet.
4. In no case must more than 500 words be used.
5. The exercises can be either original or selected.

For thirty years Hans von Bülow has been expressing and actively furthering everything that is noble, right, high-minded and free-minded in the regions of creative art. As virtuoso, teacher, conductor, commentator, propagandist—indeed, even sometimes as a humorous journalist—Bülow remains the *chief* of musical progress, with the initiative born in and belonging to him by the grace of God, with an impassioned perseverance, incessantly striving after the ideal, and attaining the utmost possible.—*Liszt.*

BOAT SONG

L. J. OSCAR FONTAINE, Op. 81

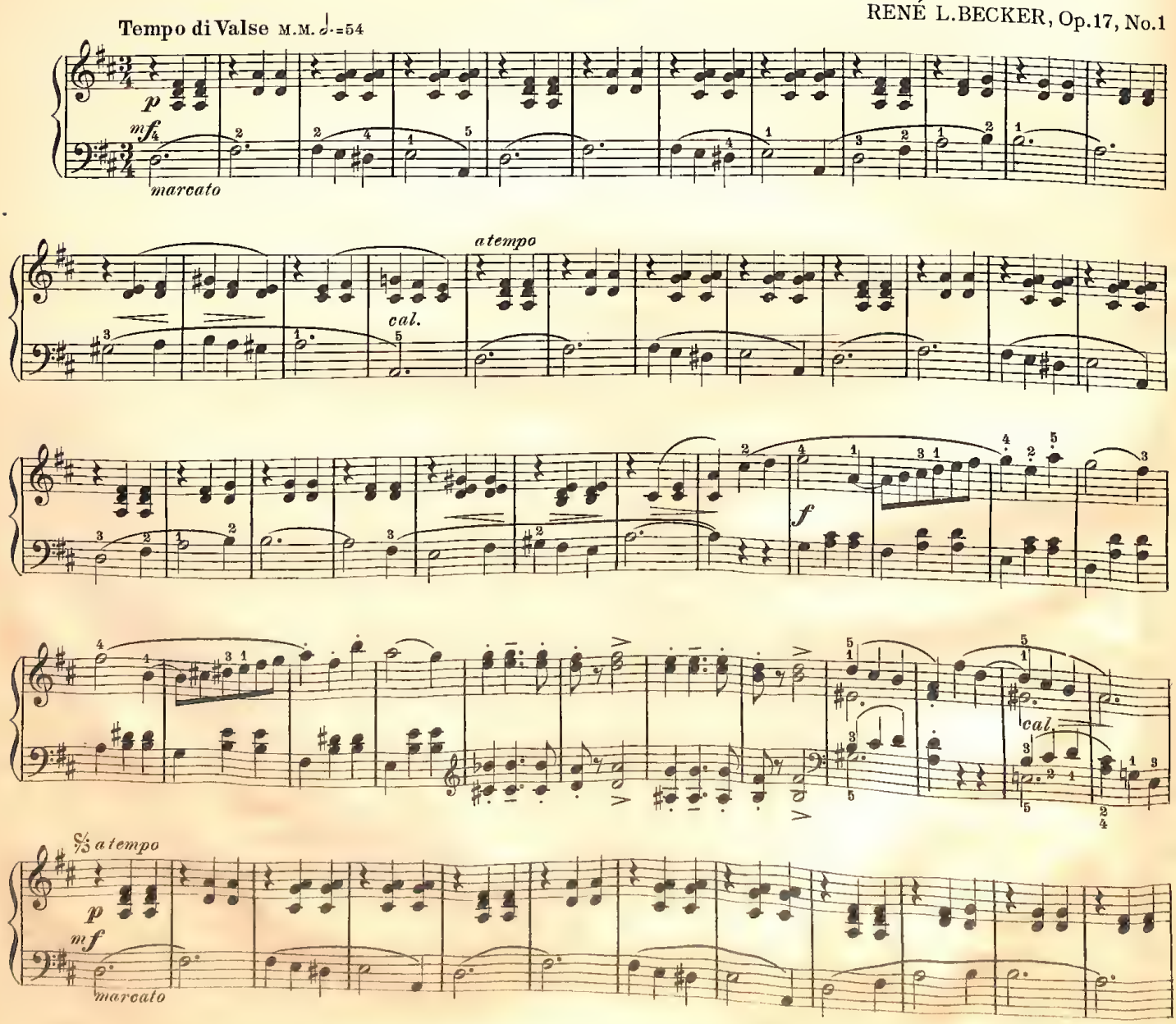


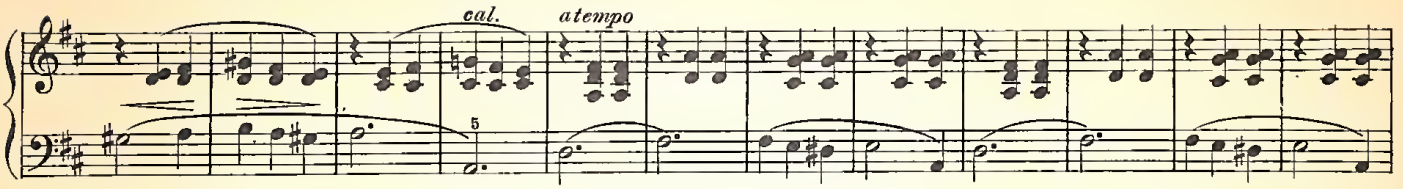


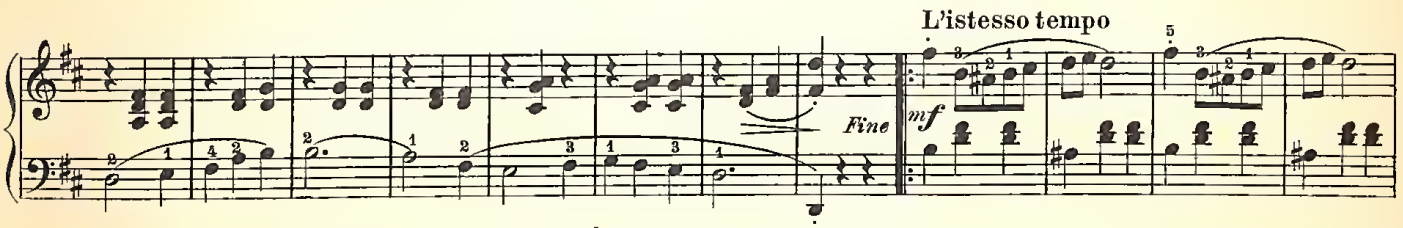
PRAIRIE FLOWER

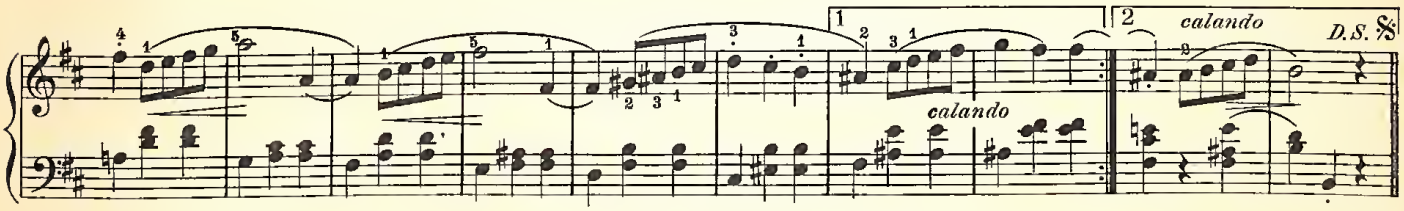
WALTZ

RENÉ L. BECKER, Op. 17, No. 1







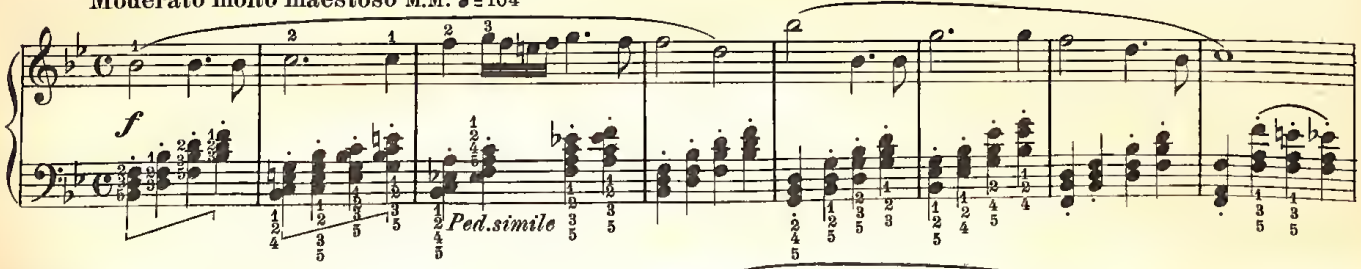


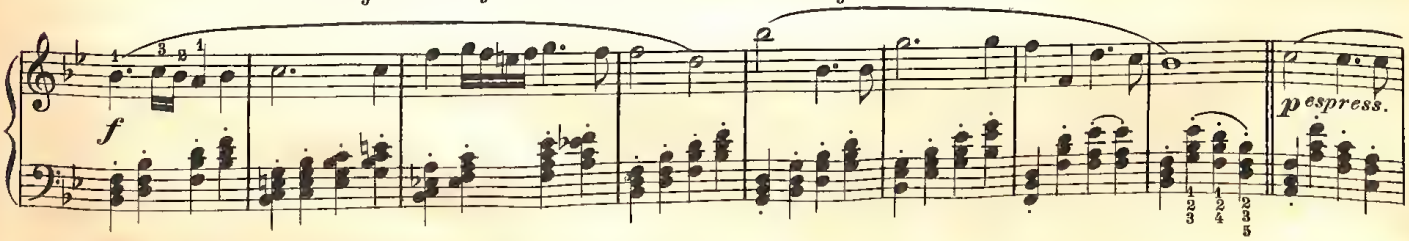
FESTAL MARCH

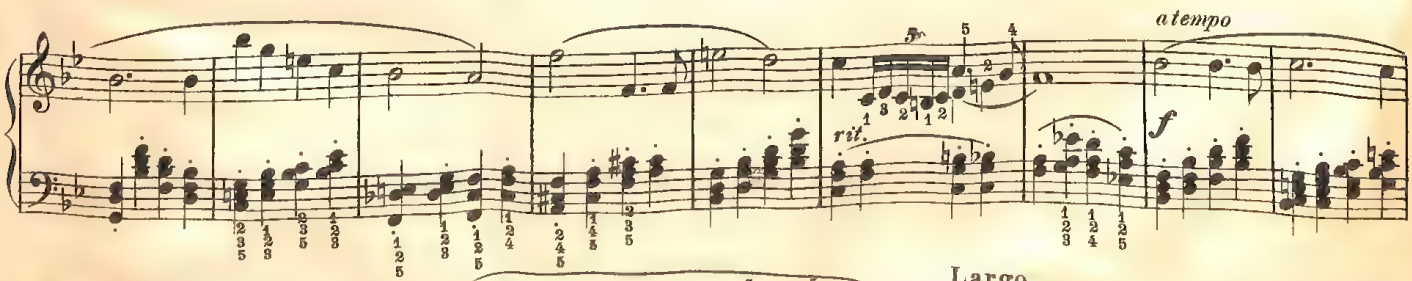
FESTLICHER MARSCH

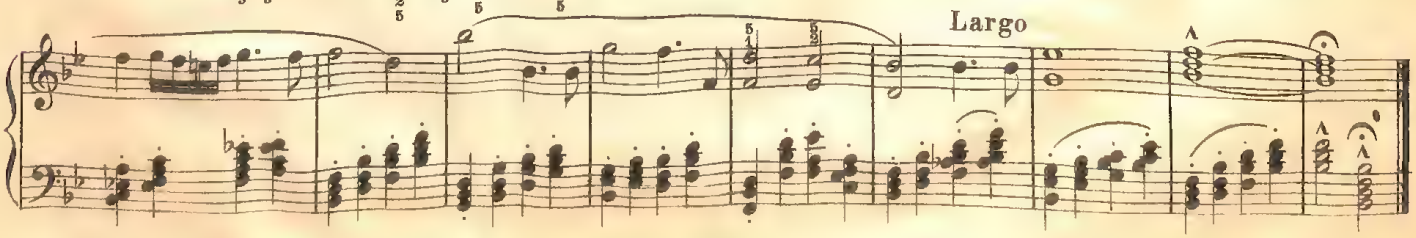
GUSTAV LAZARUS

Moderato molto maestoso M.M. ♩=104









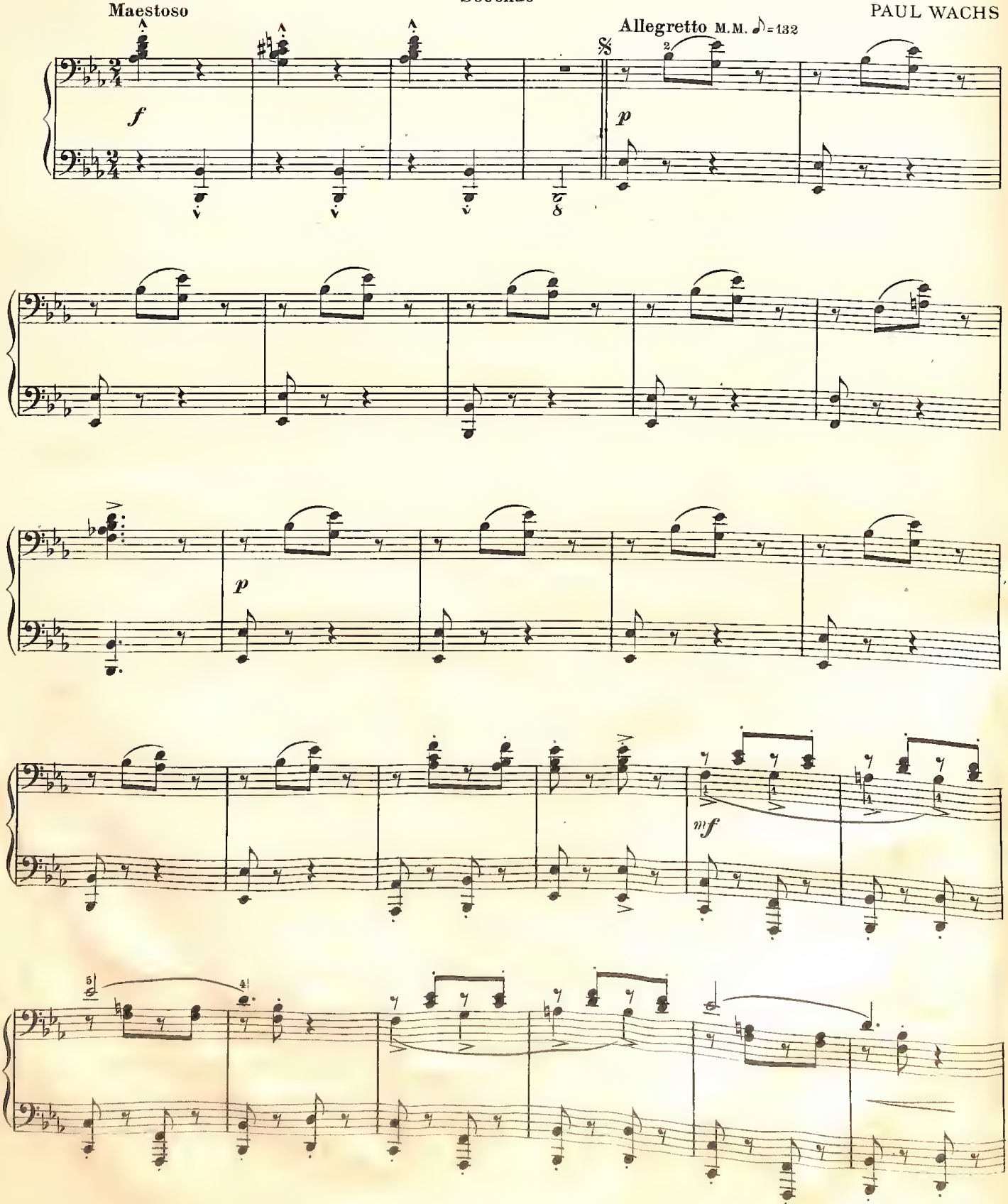
SHOWER OF STARS

CAPRICE

Secondo

Maestoso

PAUL WACHS



SHOWER OF STARS

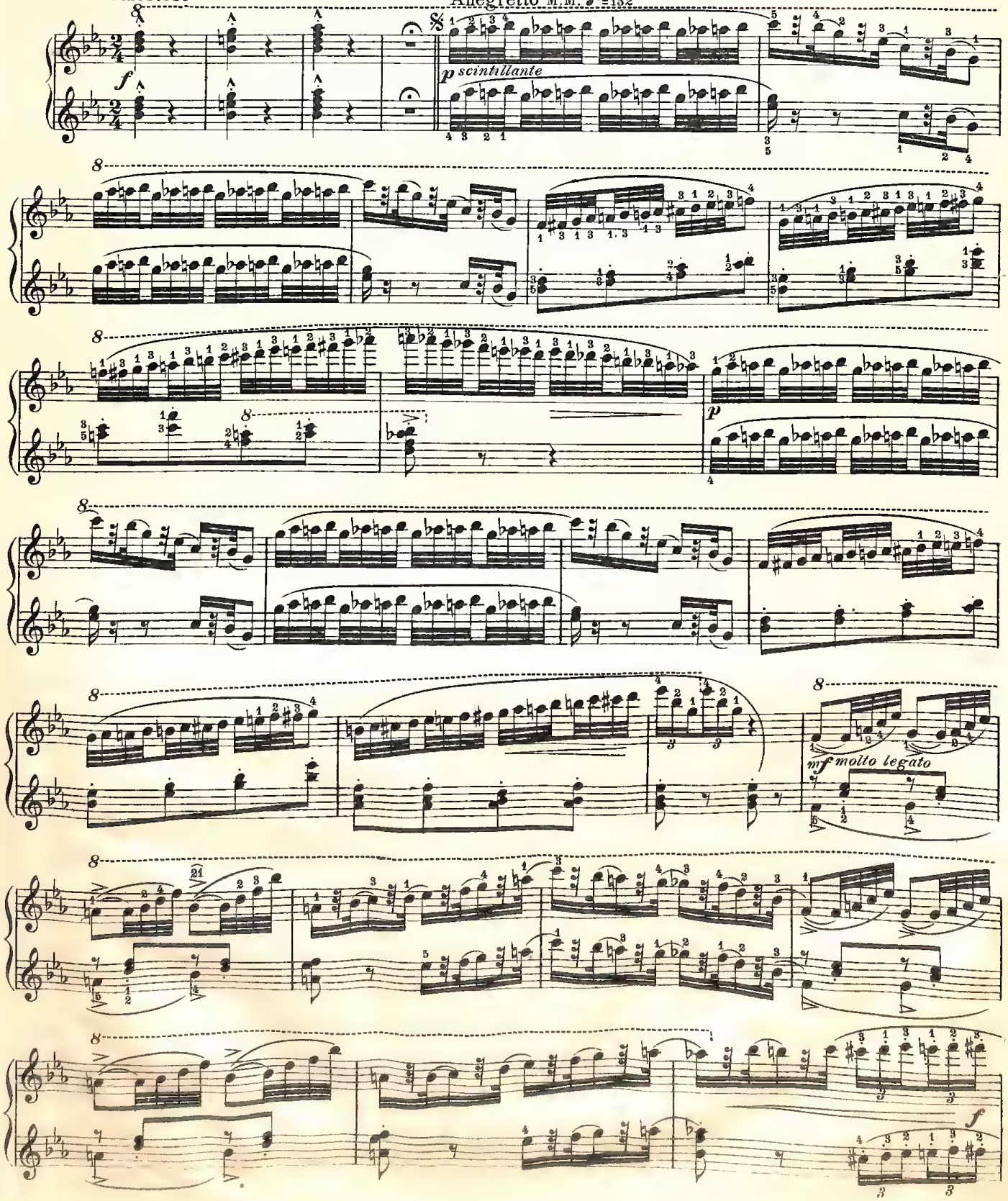
CAPRICE

Maestoso

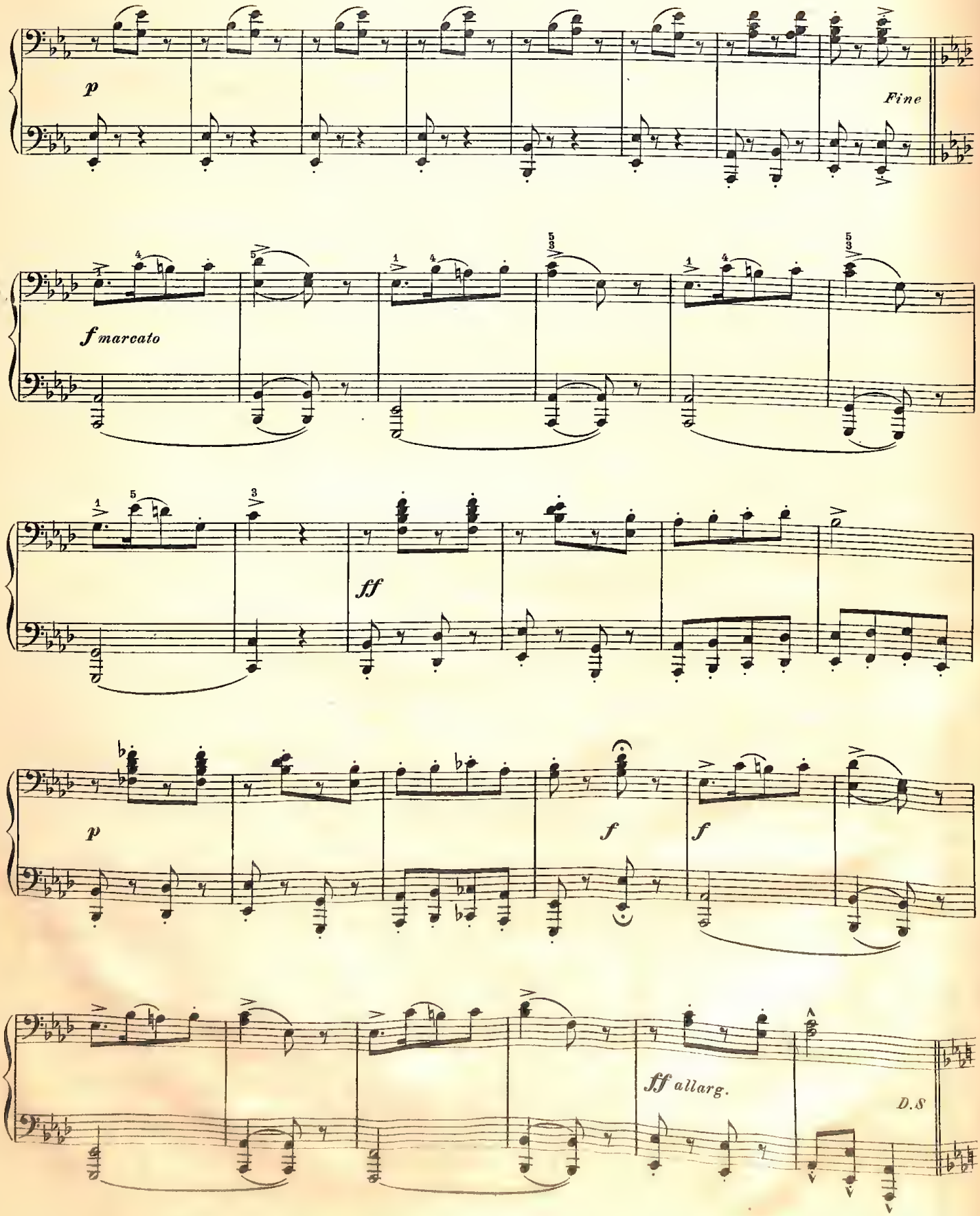
Primo

Allegretto M.M. ♪=132

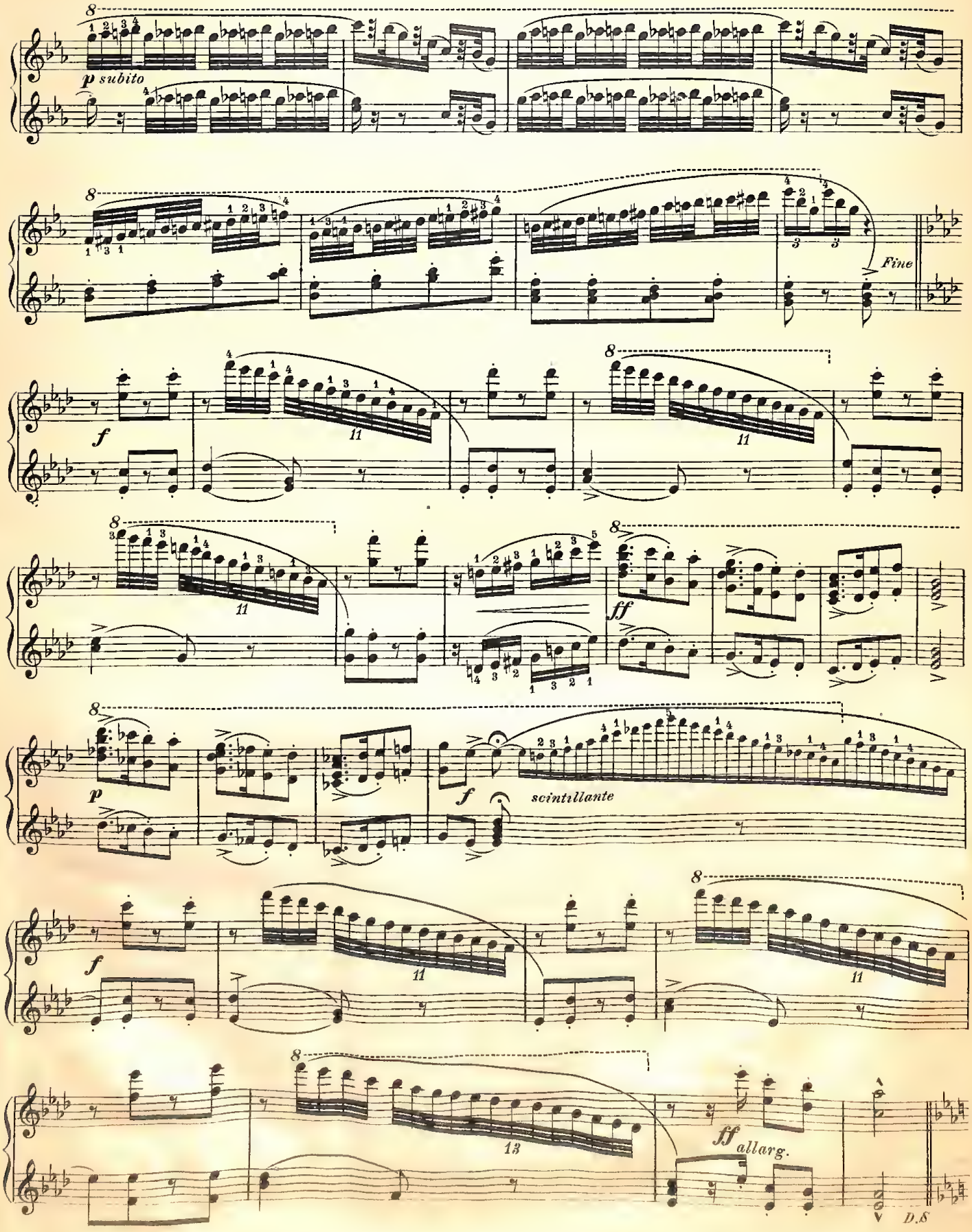
PAUL WACHS



Secondo



Primo



GAVOTTE
in D MINOR

Edited by Hans von Bülow

JOH. SEB. BACH

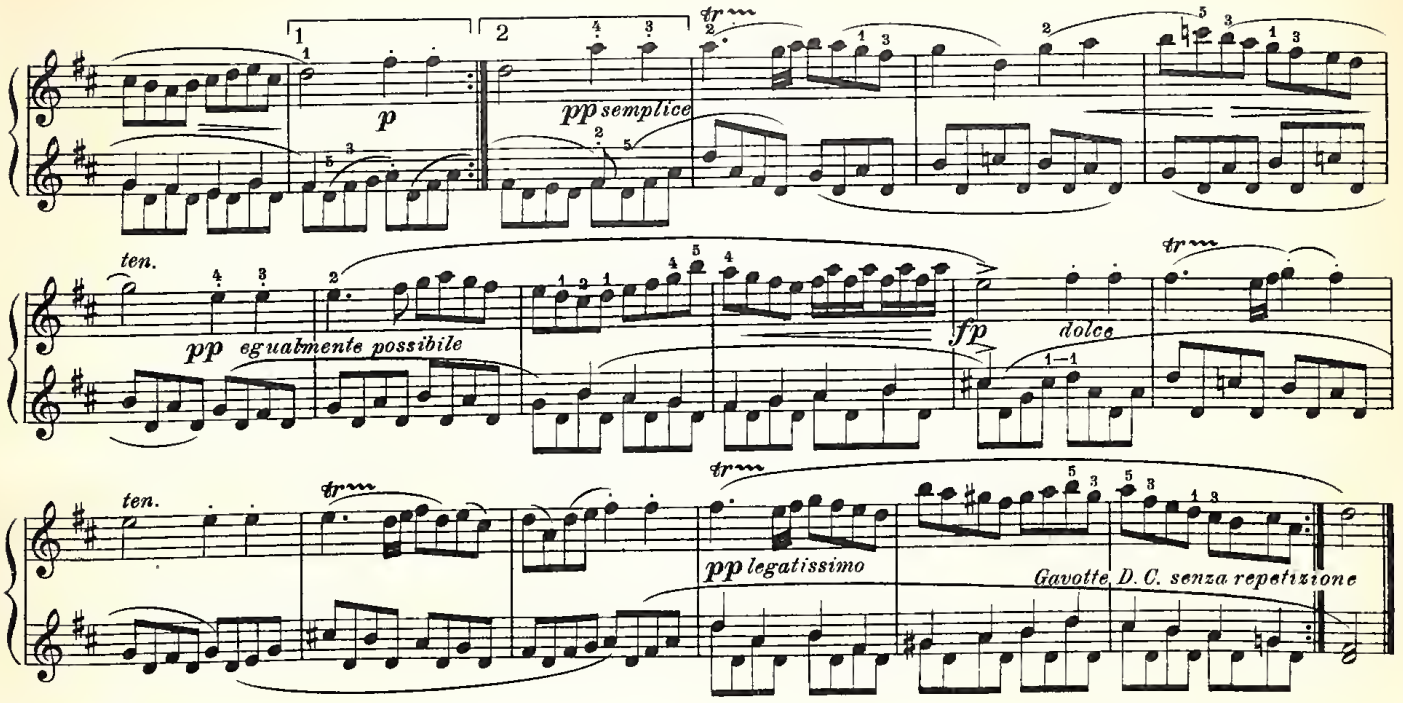
Allegro molto M. M. ♩ = 76

pp *il basso sempre leggieremente staccato* *ff ed animato* *meno f* *tranquillo* *p dolce* *sfz* *p* *cresc* *non legato* *espressivo* *fe marcato il tema* *p cresc.* *f* *e* *pm* *f* *ff* *ten* *Fine*

Meno vivace M. M ♩ = 69

La musette

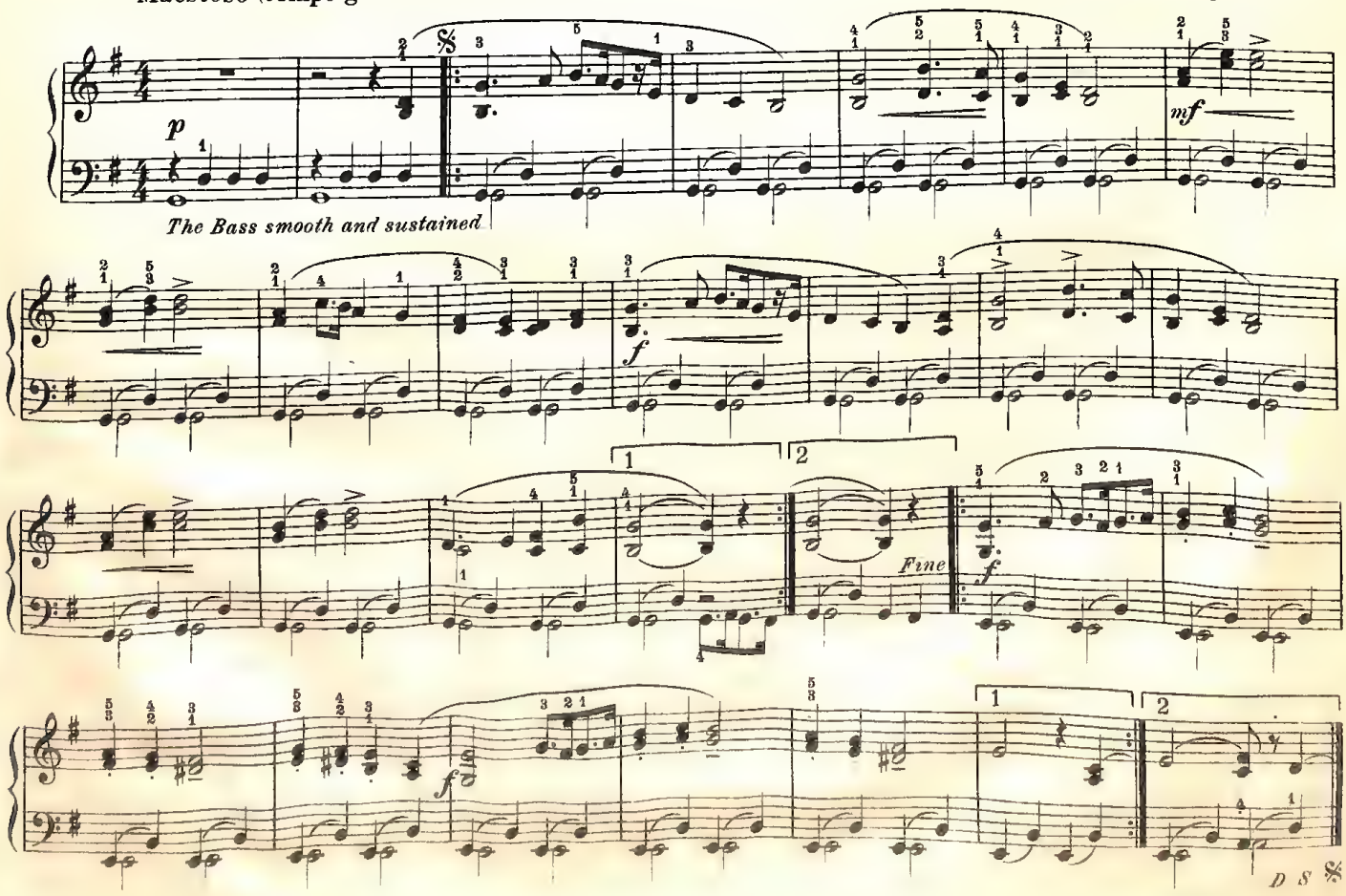
TRIO *p grazioso*



THE PROCESSION PASSES

Maestoso (tempo giusto) M. M. ♩ = 120

H. J. STORER, Op. 13, No. 4

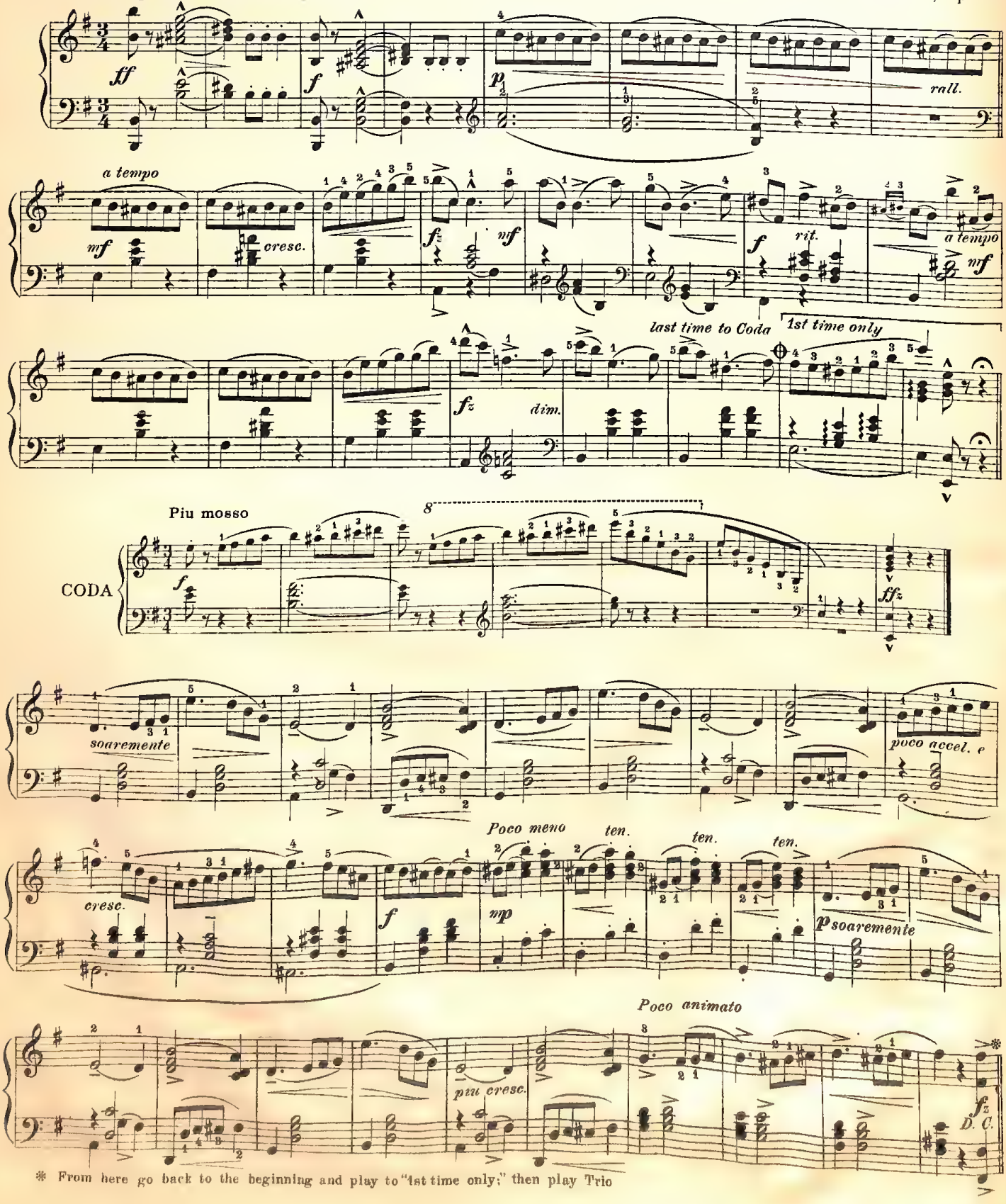


SCHERZETTO

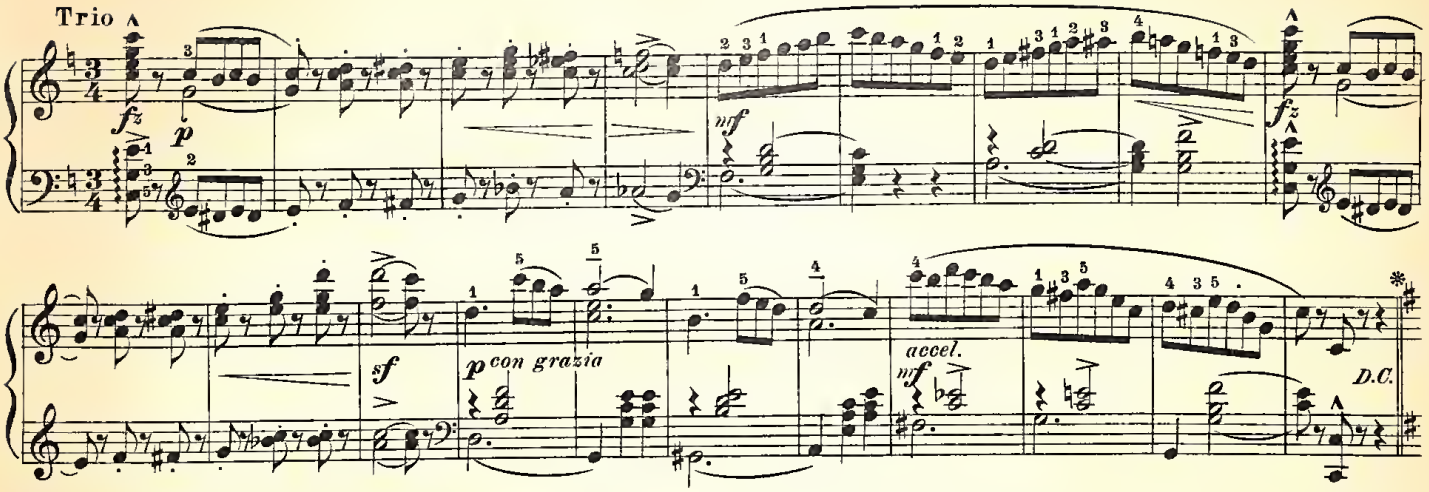
A LA VALSE

Allegro brillante M.M. ♩.=72

F. P. ATHERTON, Op. 185



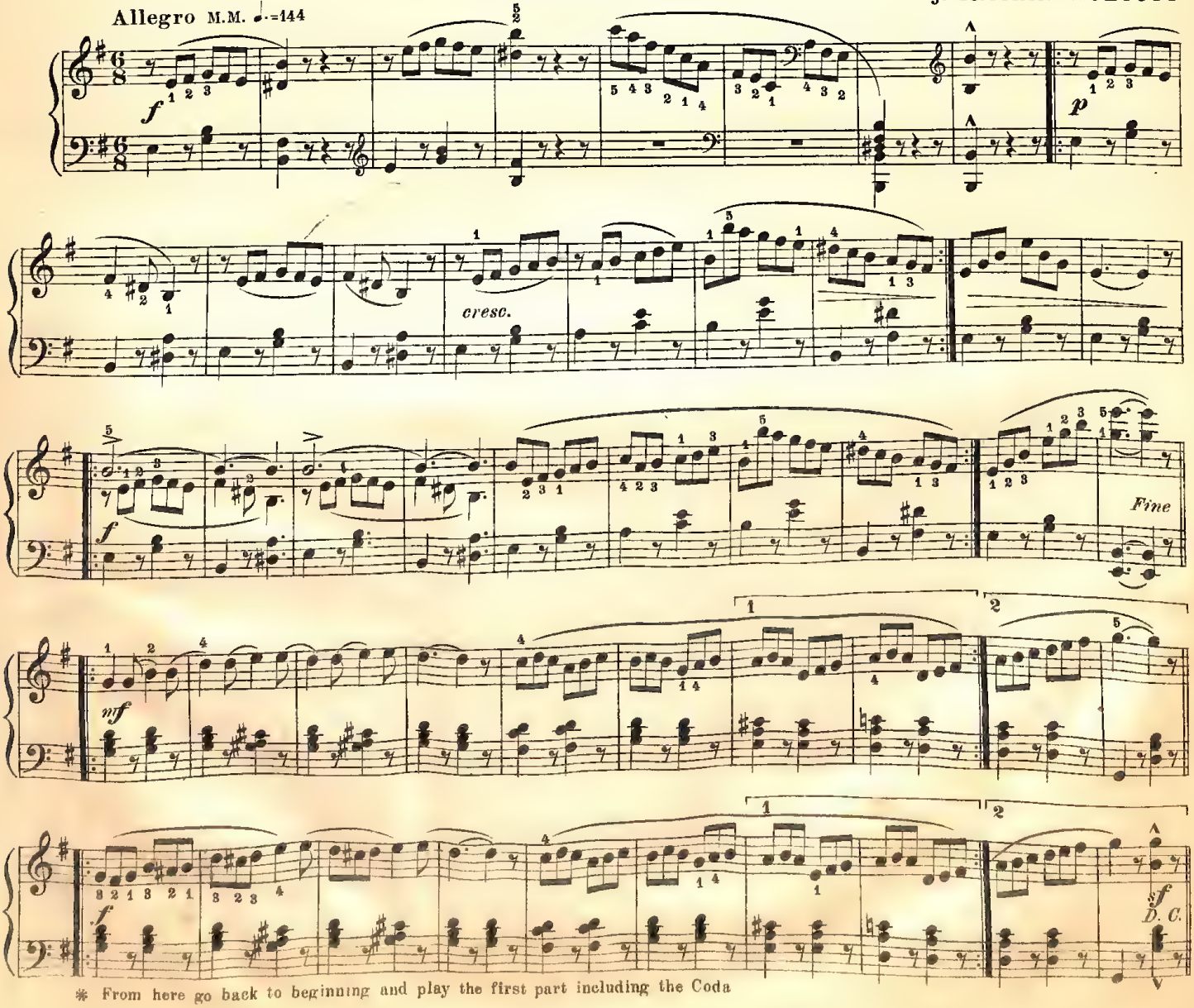
* From here go back to the beginning and play to "1st time only;" then play Trio



STROLLING PLAYERS

MORRIS DANCE

J. TRUMAN WOLCOTT



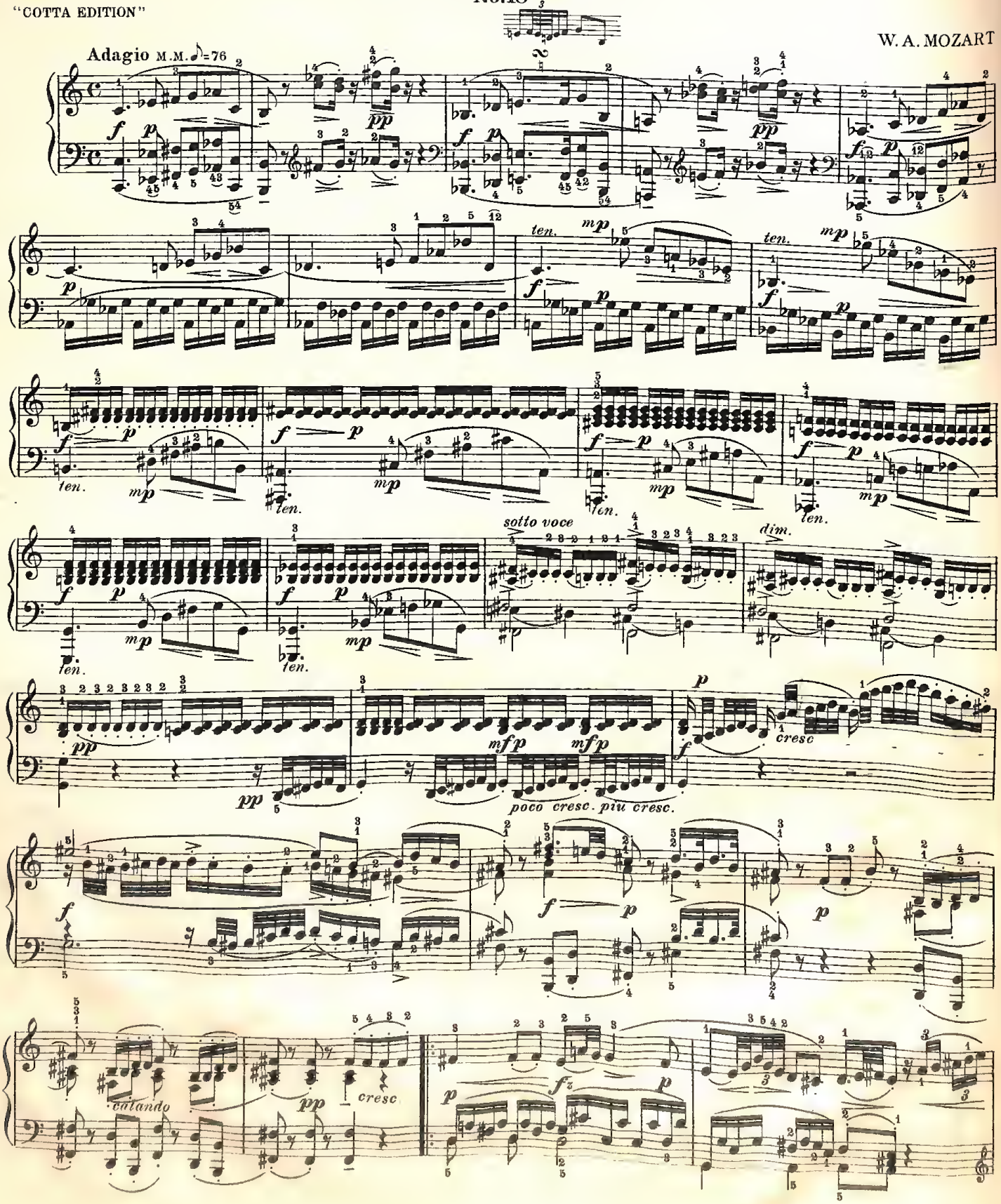
* From here go back to beginning and play the first part including the Coda

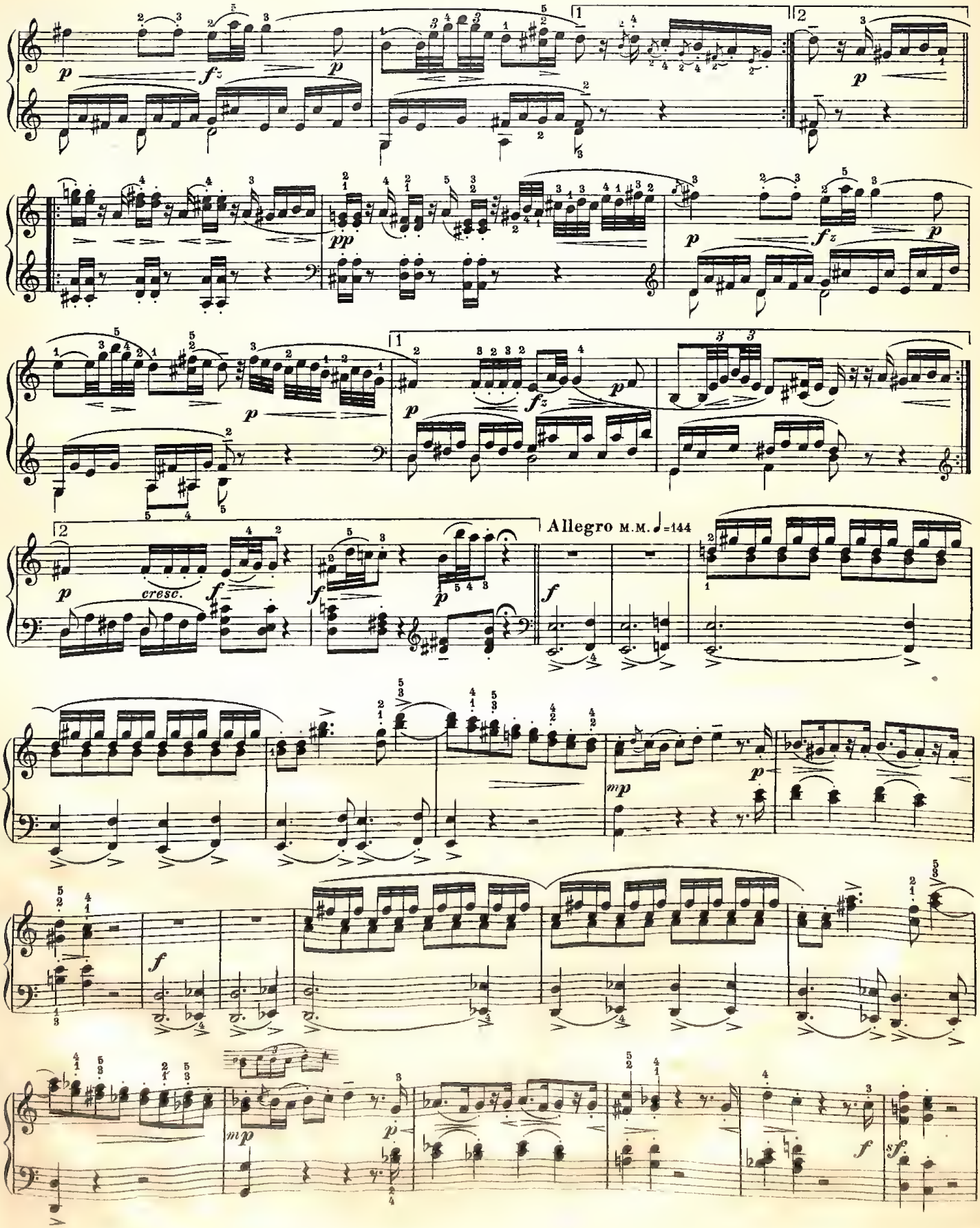
FANTASIA IN C MINOR

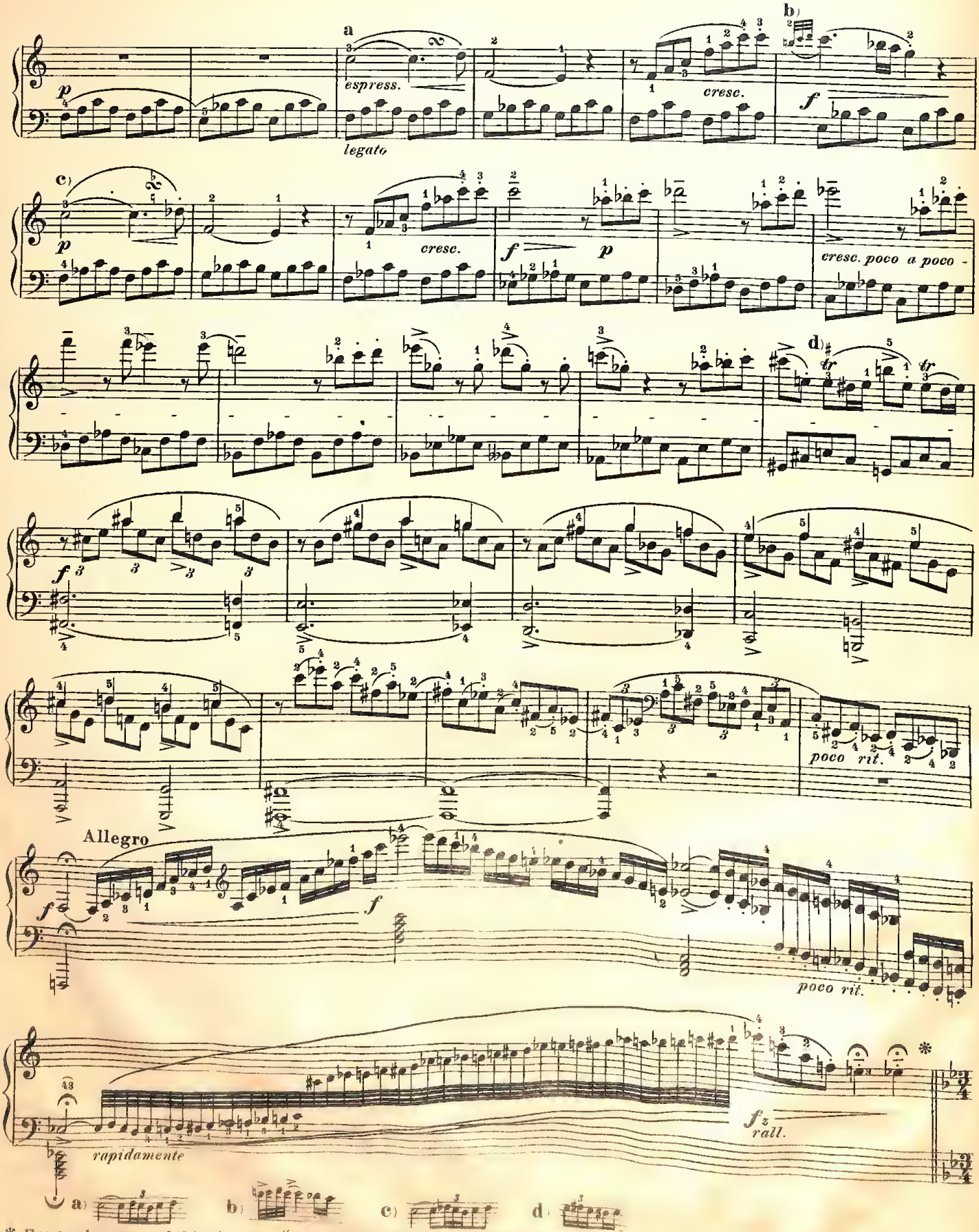
form "Fantasia and Sonata"
No. 18

"COTTA EDITION"

W. A. MOZART




Allegro M.M. ♩=144

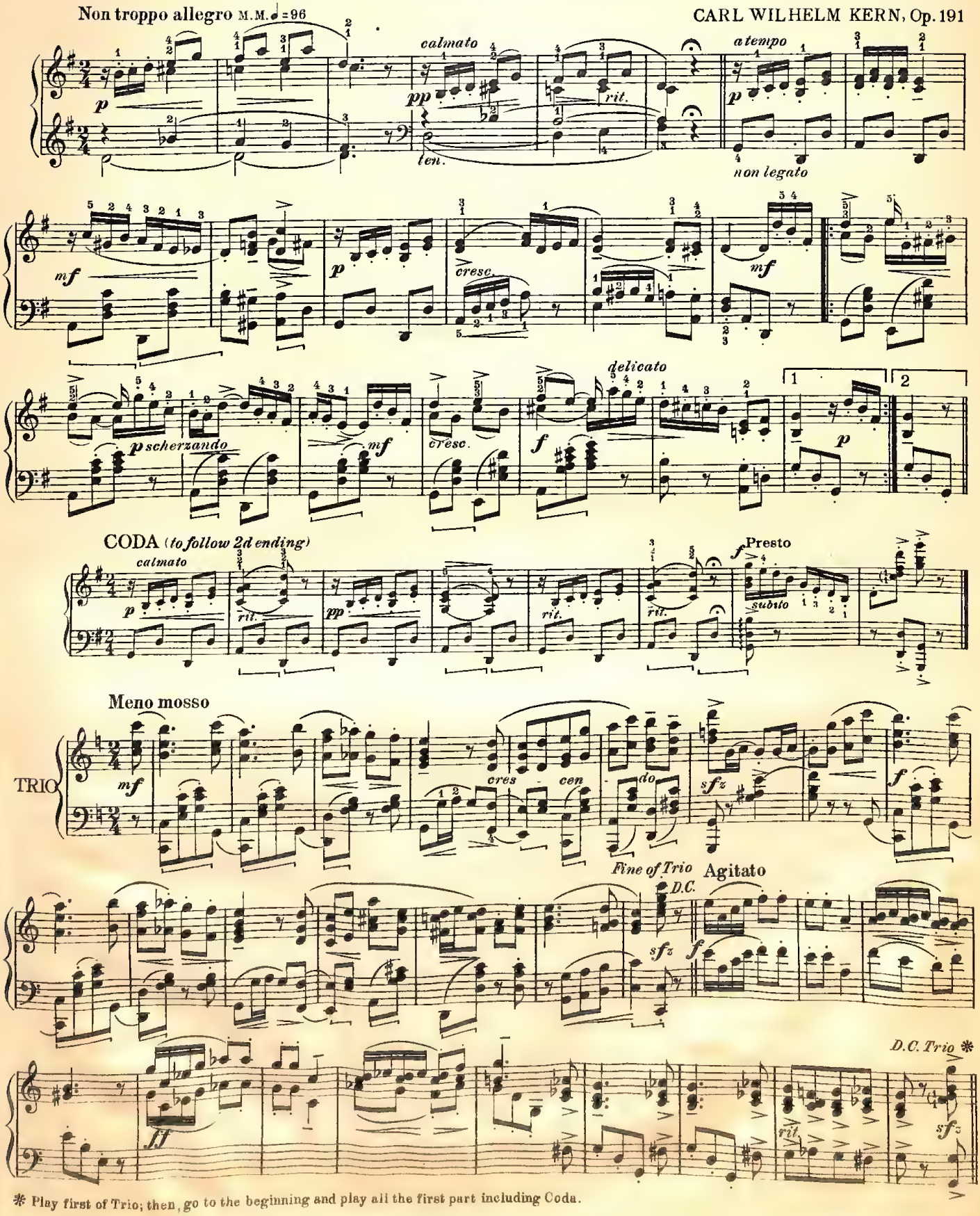


* For explanation of this close see "Self-Help Notes" opposite first music page

PANTOMIME BALLET

Non troppo allegro M.M. ♩ = 96

CARL WILHELM KERN, Op. 191



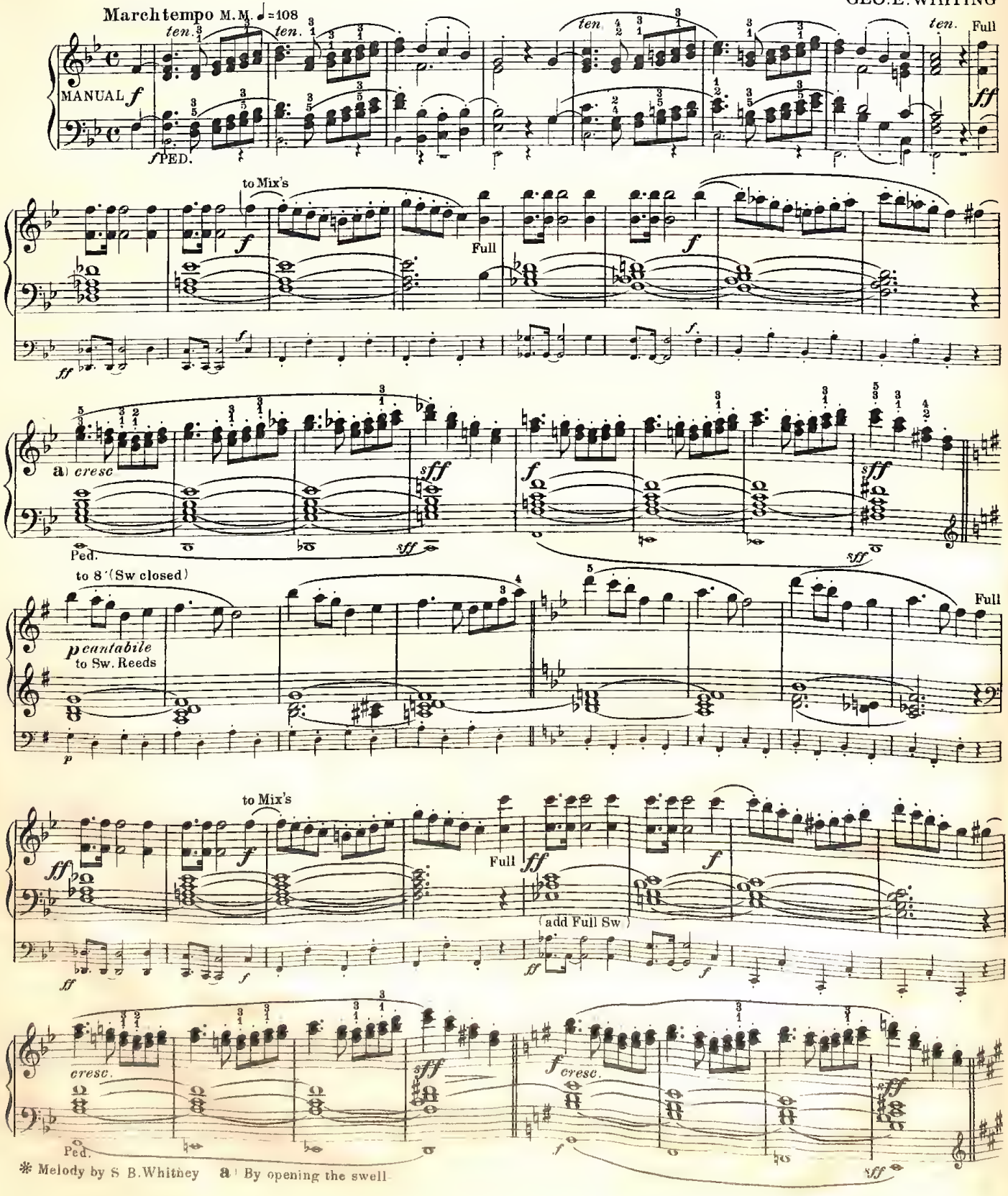
* Play first of Trio; then, go to the beginning and play all the first part including Coda.

THE SON OF GOD GOES FORTH TO WAR*

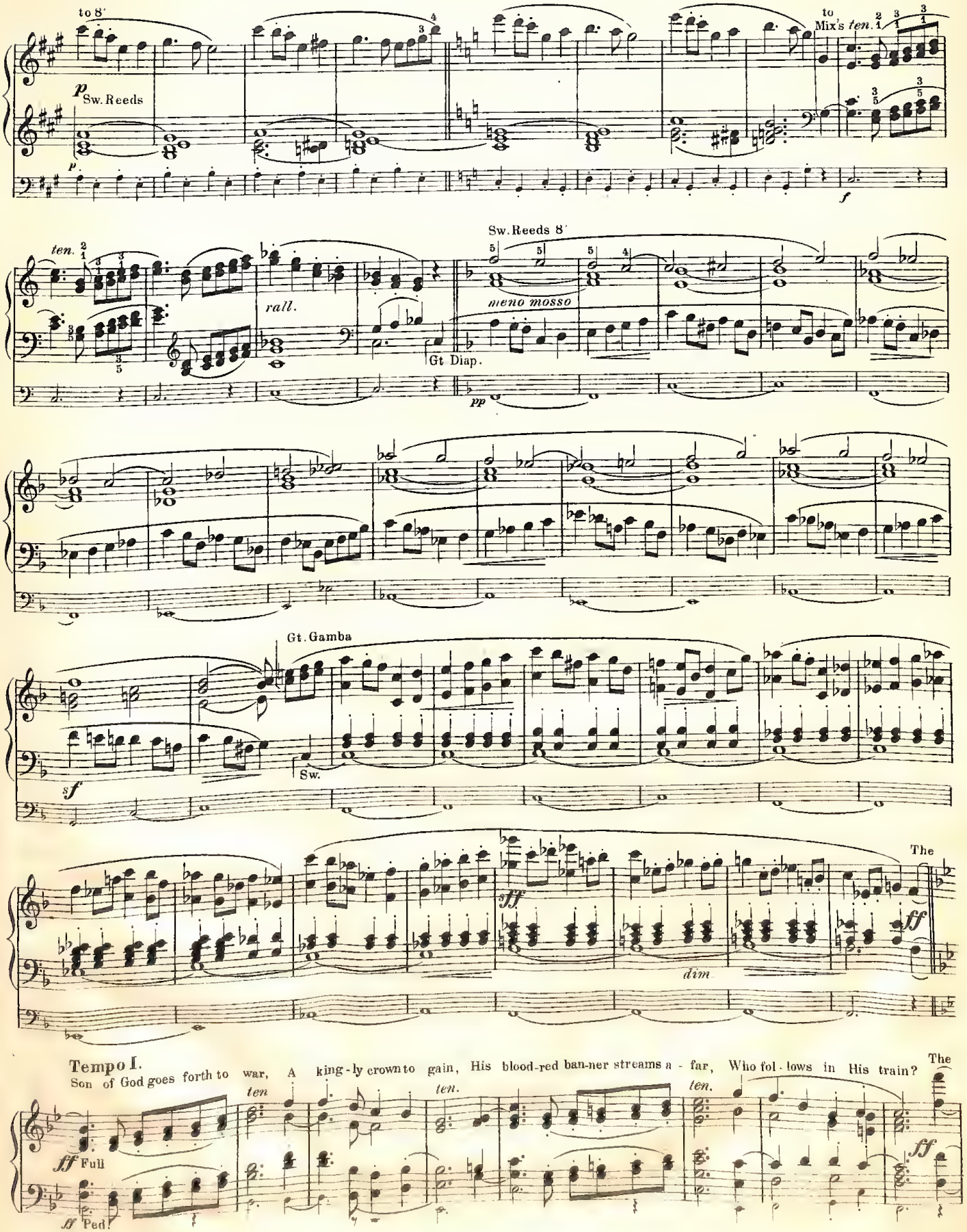
HYMN TUNE POSTLUDE

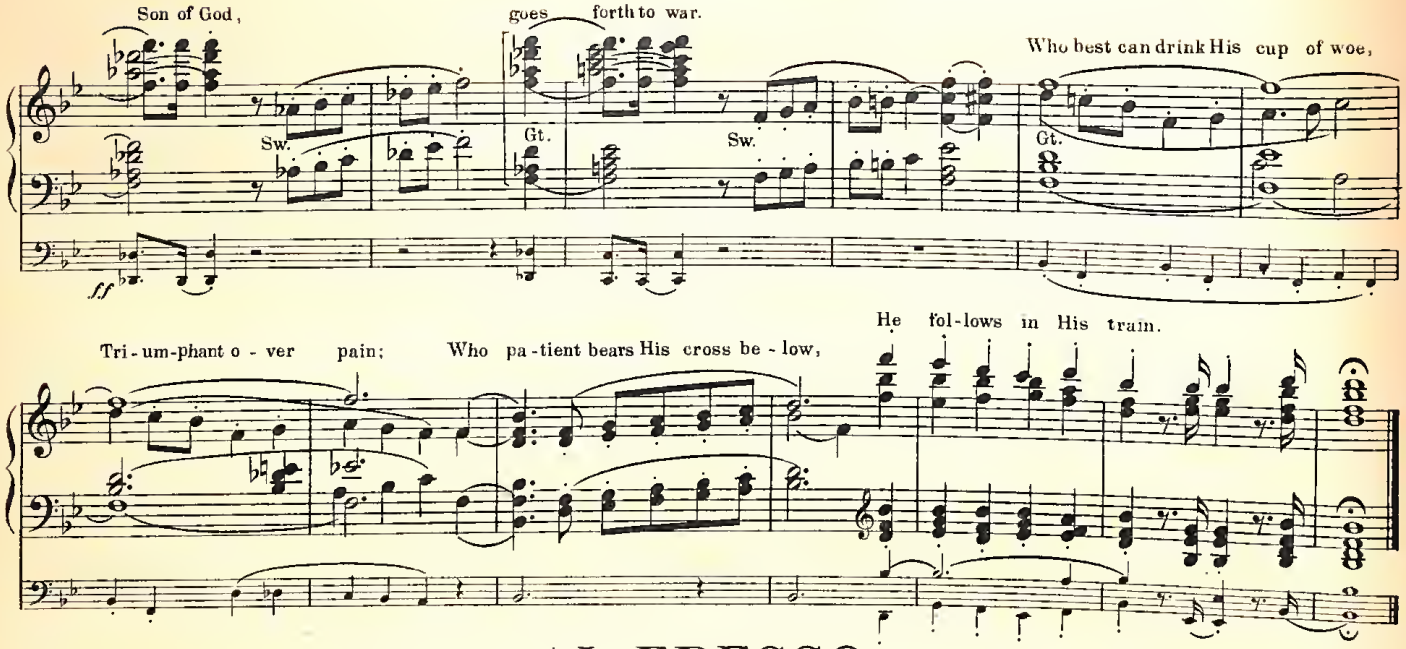
Registration: Gt: to Mixture and Full Sw. Sw. to Gt. Full Ped.

GEO. E. WHITING



* Melody by S. B. Whitney a) By opening the swell

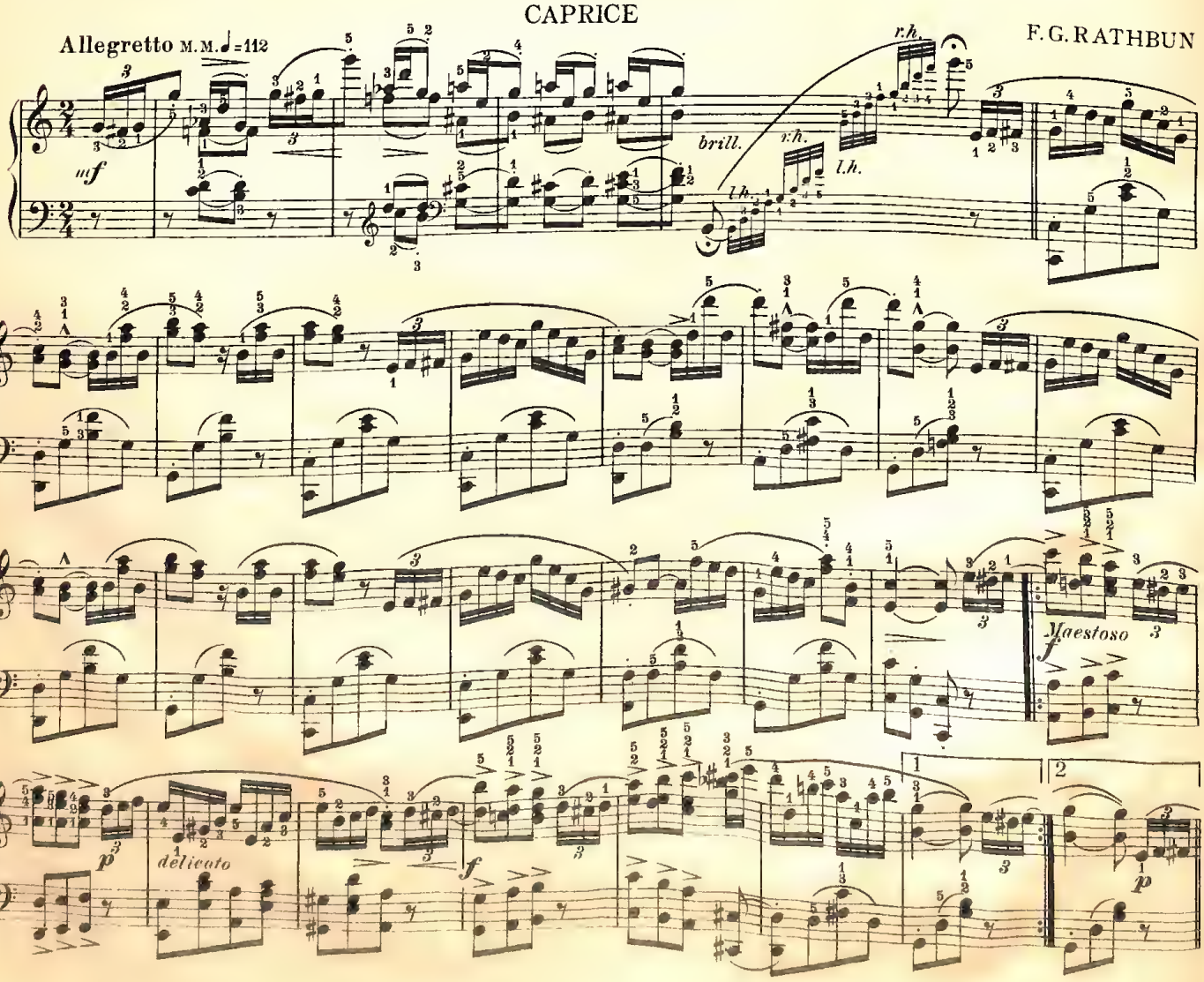

to 8′
p Sw. Reeds
to Mix's
ten.
f
ten.
rall.
Sw. Reeds 8′
meno mosso
Gt Diap.
pp
Gt. Gamba
sf
Sw.
fff
dim
The
ff
Tempo I.
Son of God goes forth to war, A king-ly crown to gain, His blood-red ban-ner streams a - far, Who fol-lows in His train?
The
ff Full
ff Ped.

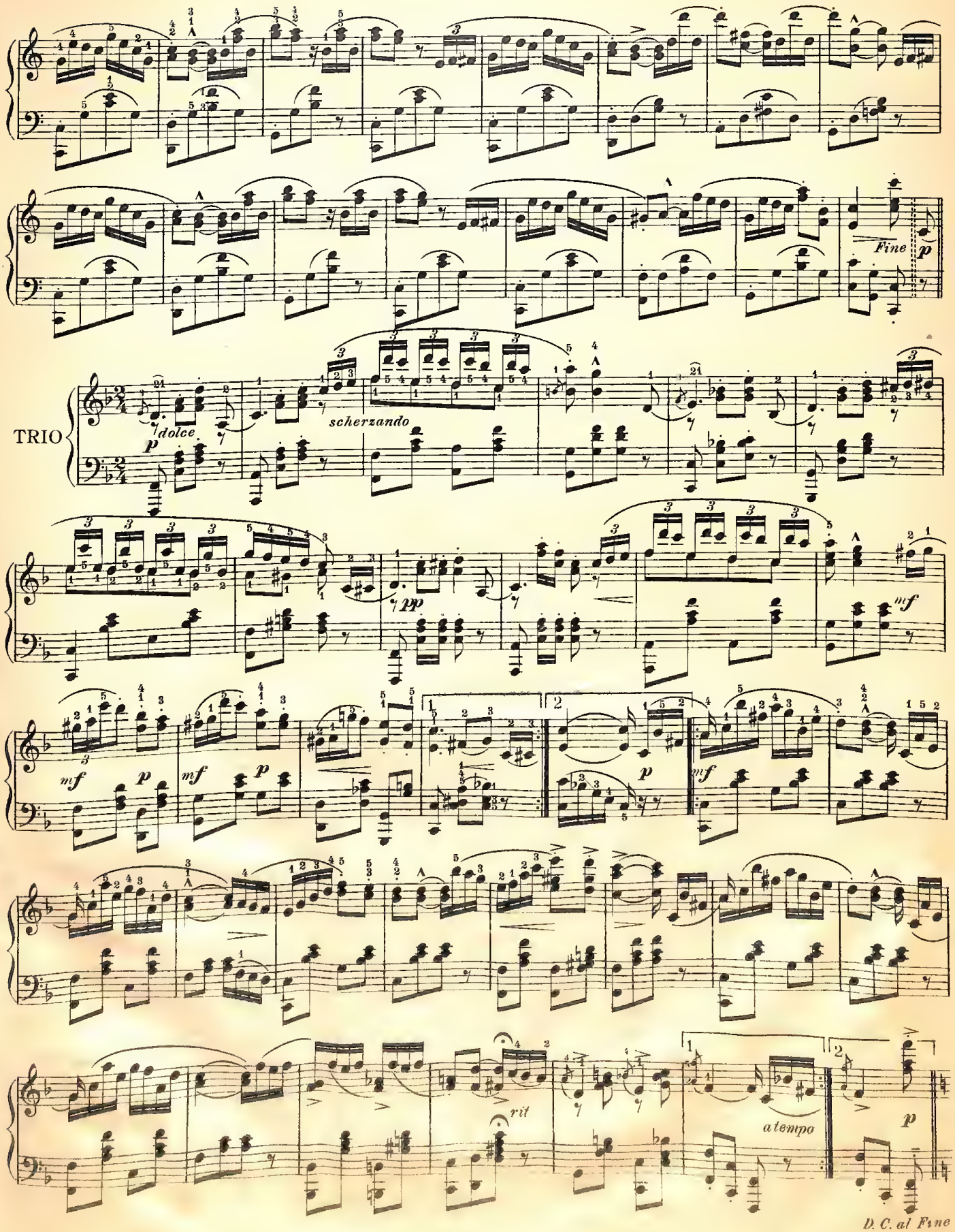


AL FRESCO

CAPRICE

F. G. RATHBUN

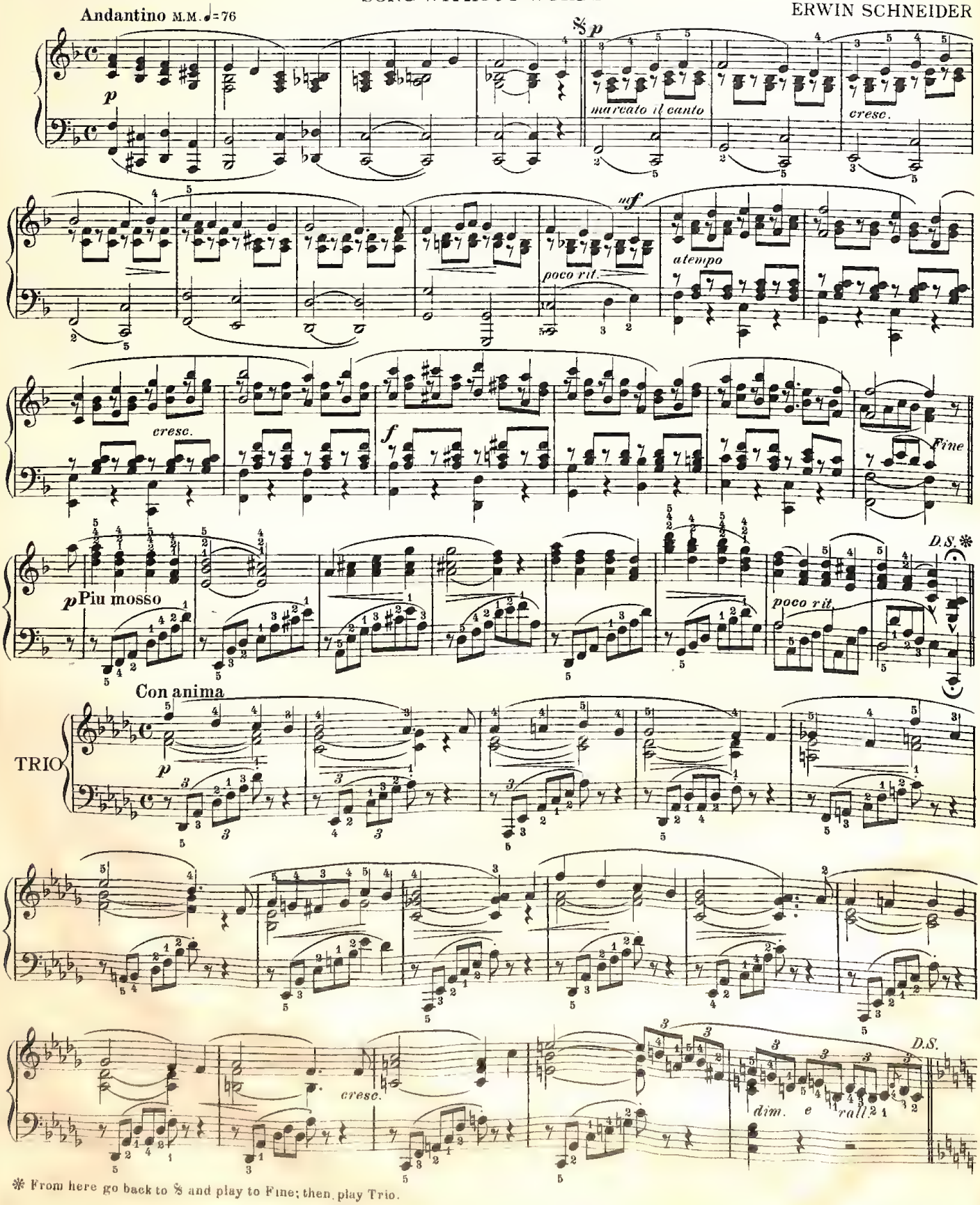



Fine
TRIO
dolce
scherzando
rit
a tempo
D. C. al Fine

WHEN THE DAY IS DONE

SONG WITHOUT WORDS

ERWIN SCHNEIDER

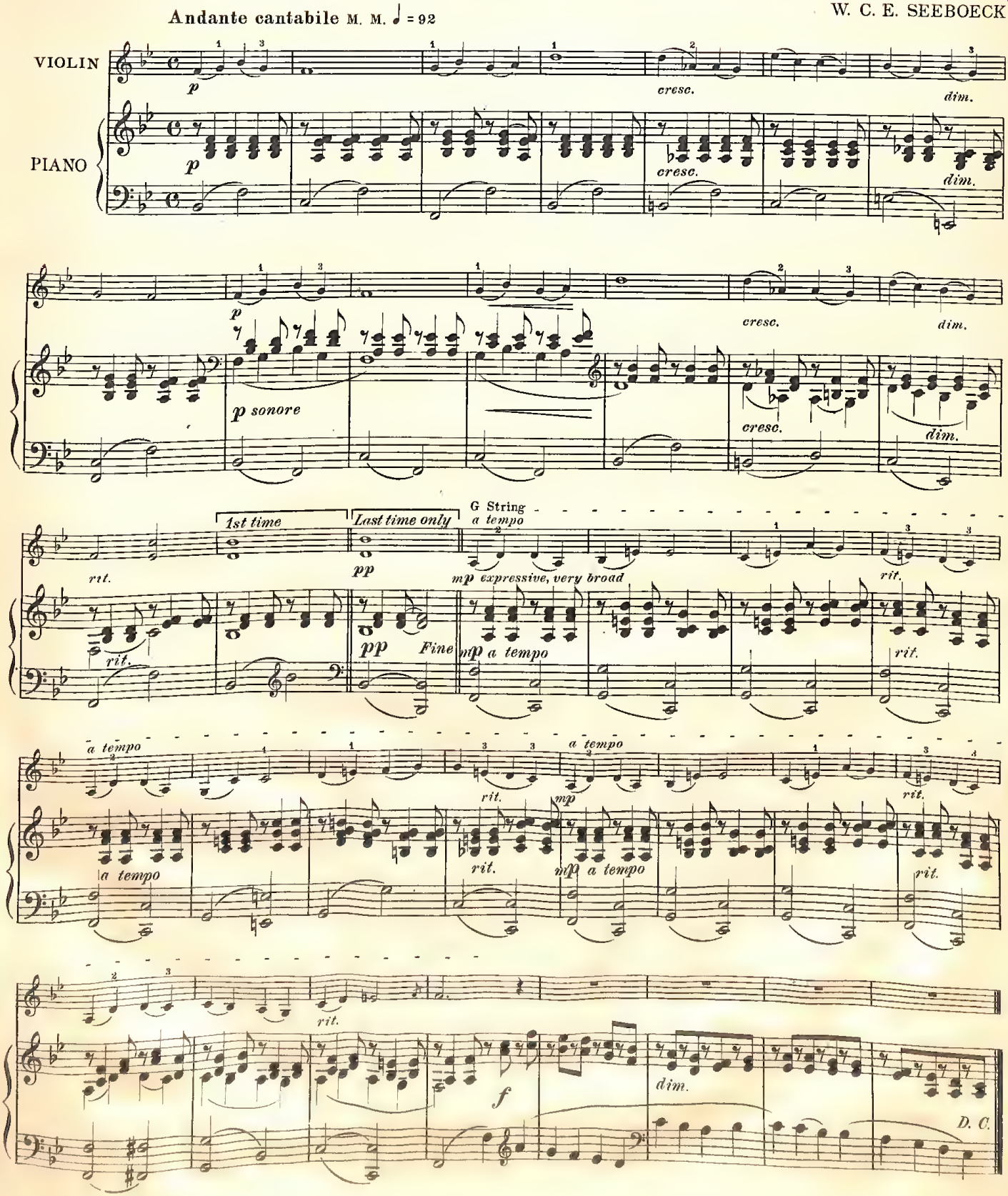


𝄋 From here go back to 𝄋 and play to Fine; then play Trio.

BLUE EYES

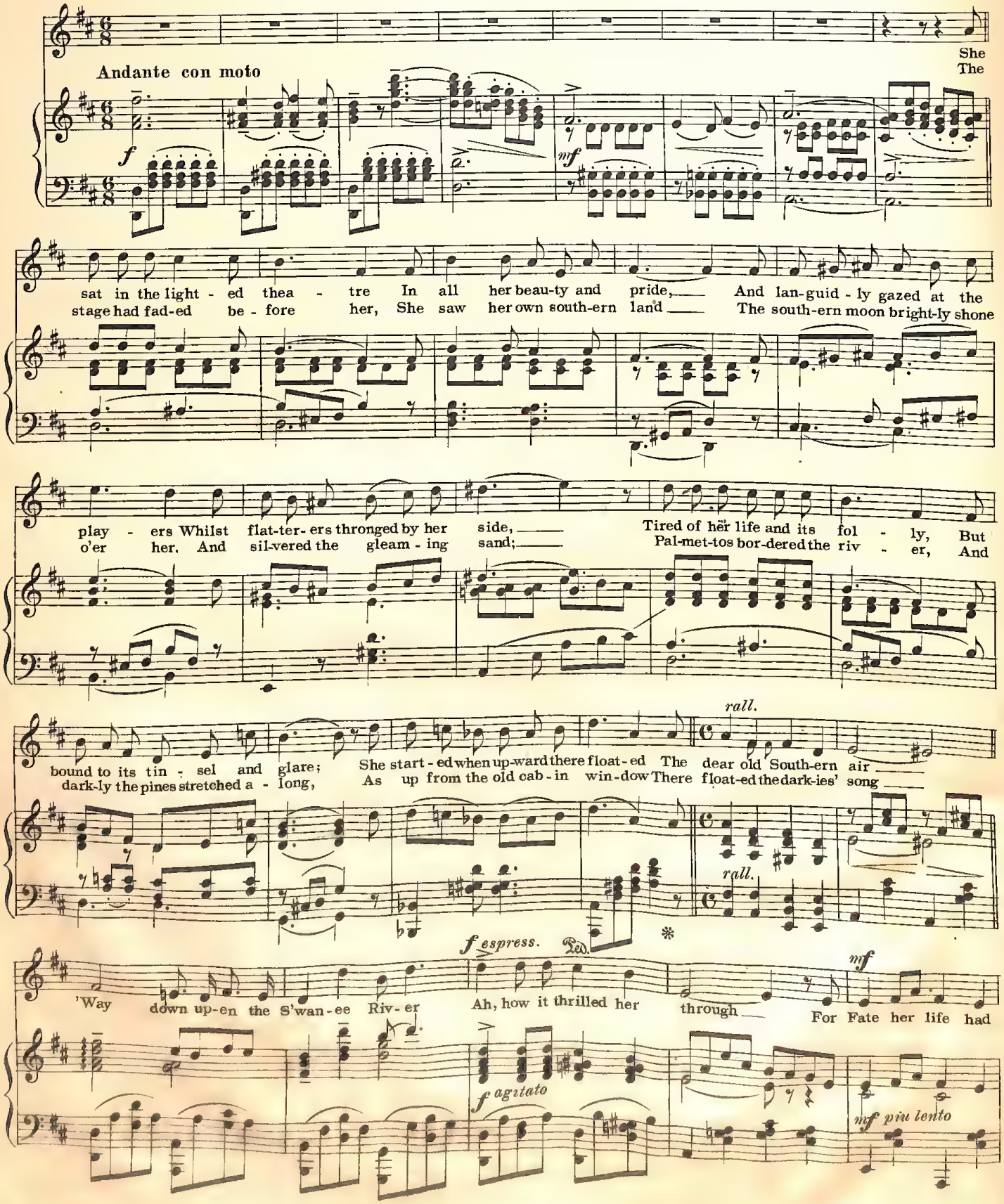
SONG WITHOUT WORDS

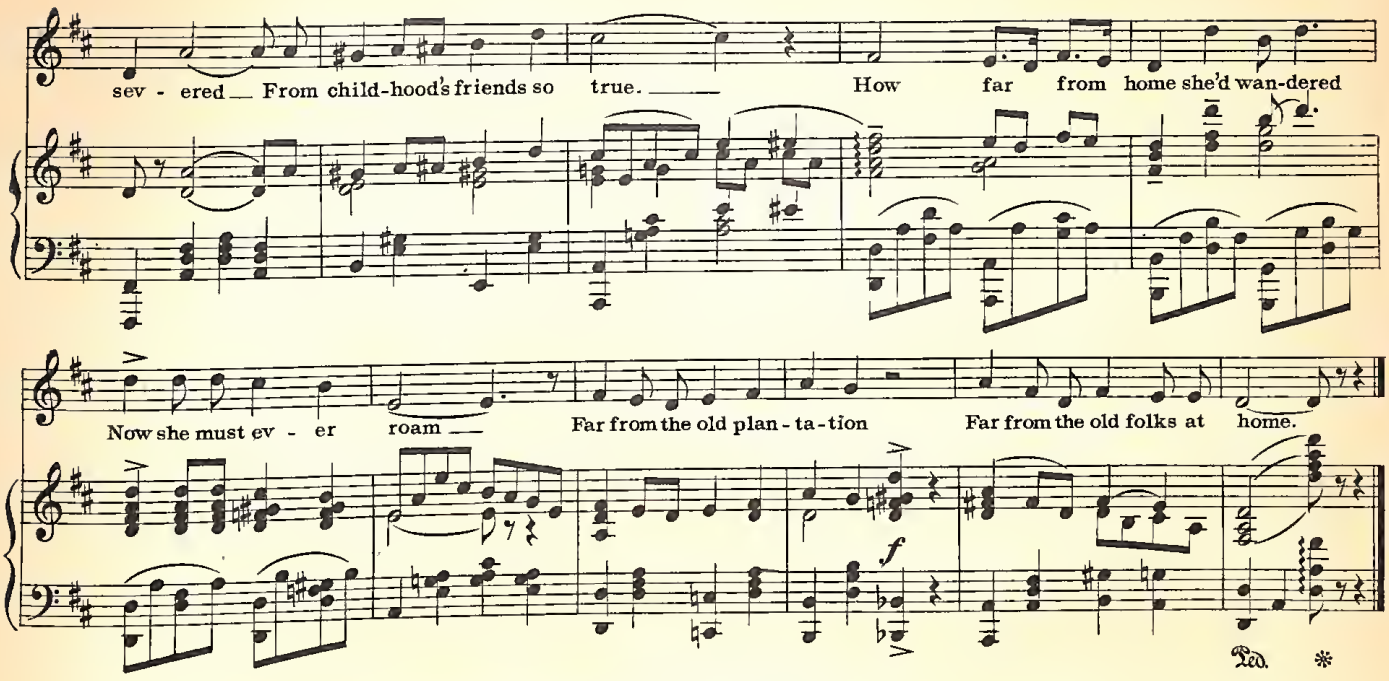
W. C. E. SEEBOECK



REVERIES OF HOME

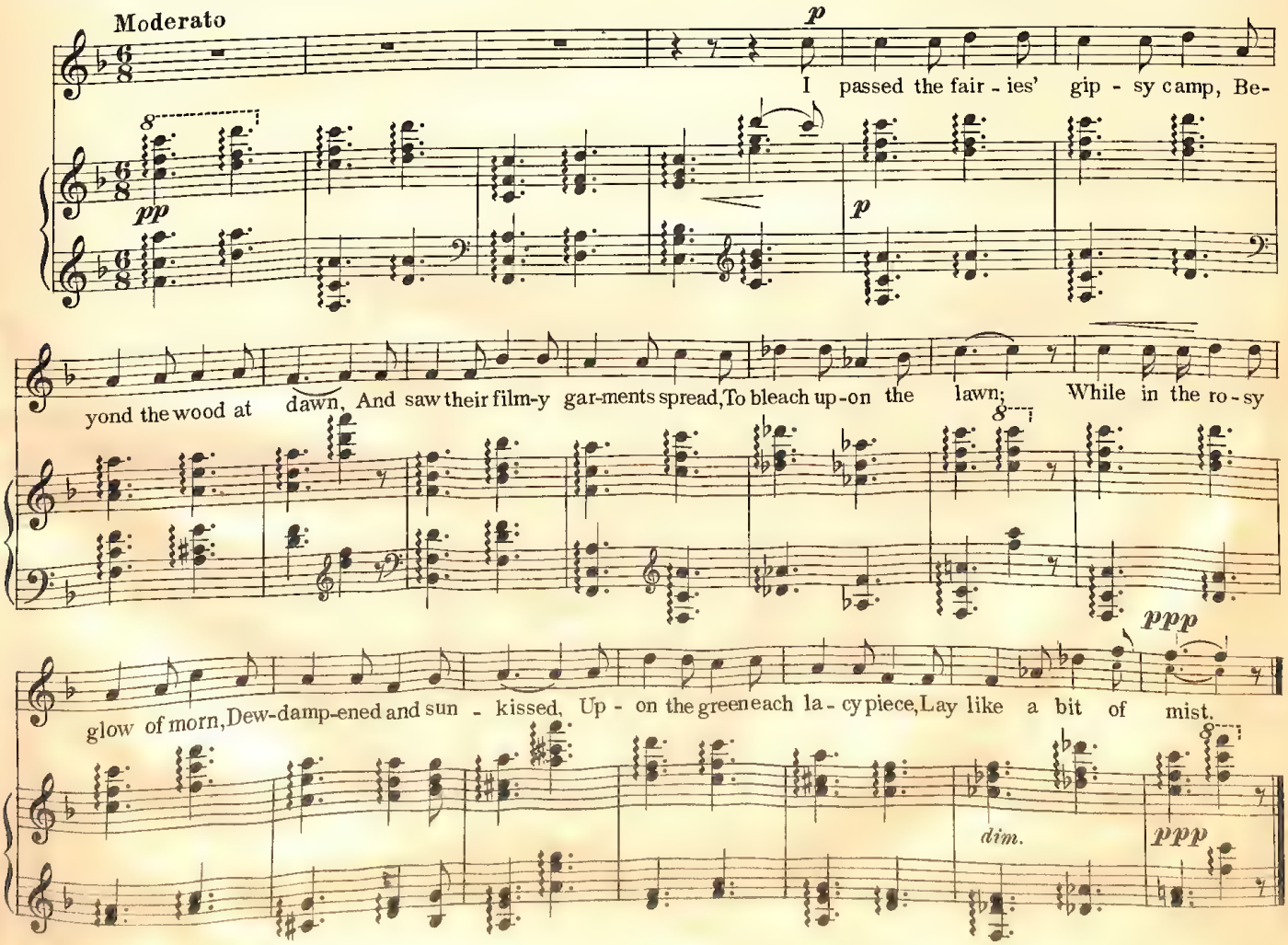
WALTER HEWETSON — WALTER PULITZER





COBWEBS

FREDERIC FAIRCHILD SHERMAN FREDERICK A. WILLIAMS

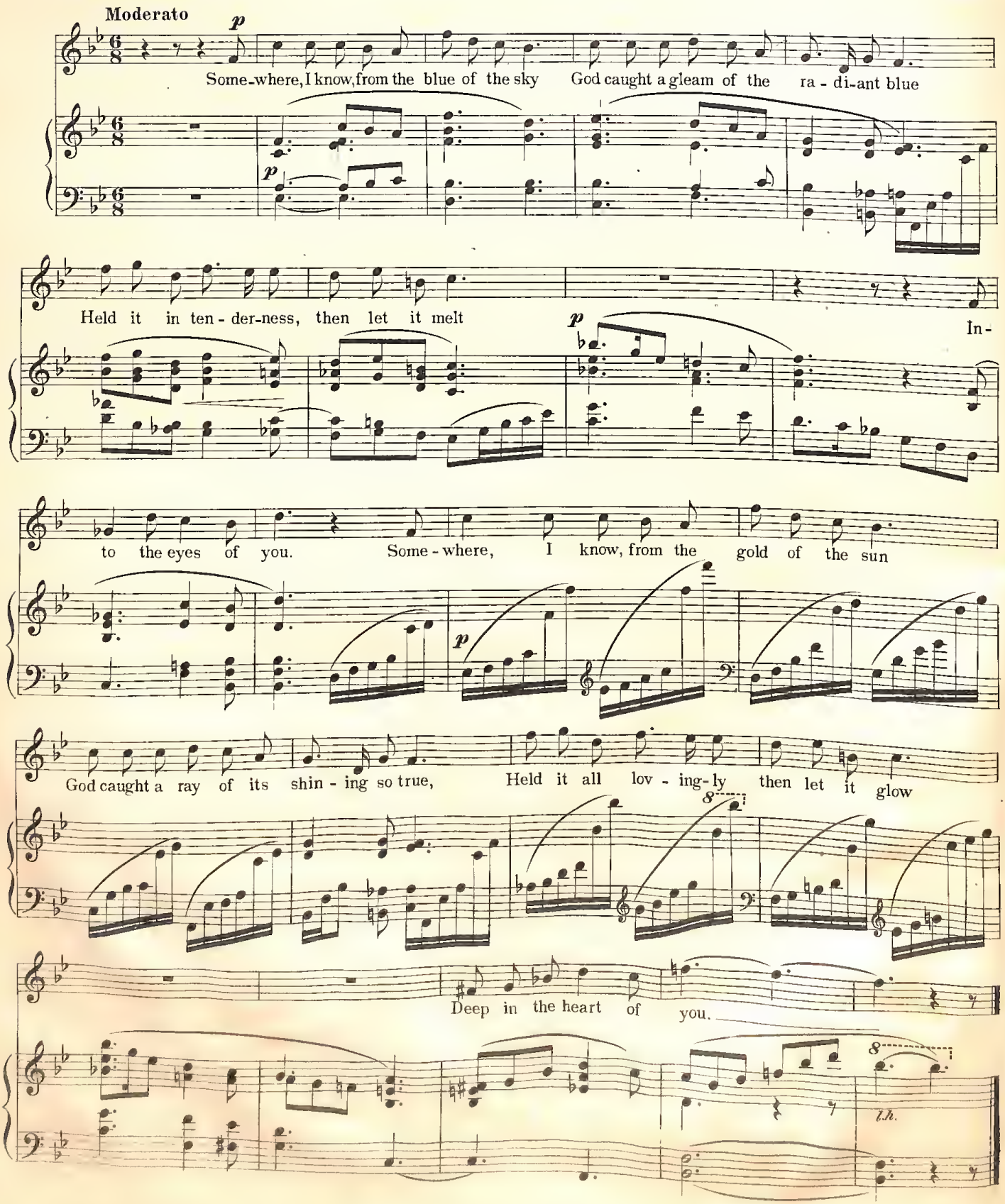


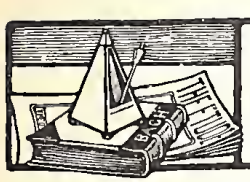
To Miss Edith H. Moss.

TO YOU

MARIE BEATRICE GAMON

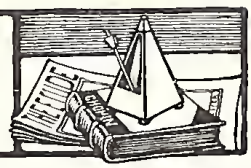
E. MAC LEAN





THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



CHERISHING INDIVIDUAL PREFERENCES

"1. Please explain the word technic.
"2. Is it advisable to force a pupil to take up heavy playing, such as Polonaises, Rhapsodies, etc., when she is physically more adapted for lighter work; and should a teacher compel a pupil to play pieces of a quick tempo when partial to slow movements?"

1. The word technic is derived from a Greek word which means art, that in turn coming from a root which means to work or produce. It is a word which is applied to the practical side of an art or science. In science, which includes musical theory, it applies to terminology, as technical terms, phrases, etc. In practical performance it has reference to one's aequired facility in controlling and operating the fingers and hands in playing. With a limited technic you can only play simple music, but if you practice until you acquire a virtuoso technic you may become a great pianist. When you practice exercises you are giving your attention to the acquisition of technical facility, or the mechanics of playing, an acquirement that is absolutely essential in interpretation. It is impossible to interpret adequately if the technic is bungling and lame.

2. It depends altogether upon what the pupil's aims may be. If she intends to use her music only as a parlor accomplishment, you cannot legitimately force her to study such music, as she does not care to learn. You might urge her to do so for the purpose of broadening her musicianship and increasing her facility, although she might not acquire sufficient technic to play it out of her practice hours. If your student aims to become a musician she should put forth every effort to develop both power and speed. If she is studying music professionally she cannot afford to confine her efforts to what she likes, or nourish any of her predilections at the expense of her musical growth. If she lacks power and breadth she should make a special study of it, for even when she comes to exercise her profession and chooses to play the sort of music in which she appears to the best advantage, there will occur passages in which she will need to play with strength. This will be even more true in the matter of speed. Without velocity a player is seriously crippled and could take no place among piano players. Under these conditions she should work early and late for speed and breadth of interpretation, in order to possess musicianship. She will, in the end, interpret the music for which she has a special aptitude all the more musically as a result of her development along general lines. One may have a specialty, but even it will become narrow and uninteresting if the attention is confined solely to it. Even though your students do not expect to become public performers, yet I should advise you to urge them to study speed and power for their own improvement along the lines they most love.

THE YOUNGEST PUPILS.

"I have three little girls who are soon to begin music lessons with me, six and seven years of age. I always start my pupils with table work. How long should I keep these little ones at table work before allowing them to try the piano? Then, what should I use for first work? I know how to deal with older students, but wish to do my best for these little ones also."

No definite length of time can be specified for keeping pupils at table work, as individual ability to acquire is so variable. Some will learn in two weeks what others would require a month to accomplish. You should have a series of definitely planned exercises and finger movements for the table work, and when the pupil has acquired the ability to make the motions she will be ready to try them on the keyboard. The majority of the table exercises should be of such a nature that they can be transferred to the keyboard after the fingers have learned to make the motions on the table. Then before the children begin to try to learn the notes you should have a series of five-finger exercises and little pieces which you have copied out in figures, each figure, of course, referring to its respective finger. These you can copy from the simplest little pieces on five notes that you can find. The following will serve as an example of how it may be done:

$$3\ \left|\begin{matrix}5-4\\5\,3\,1\end{matrix}\right|\begin{matrix}3-1\\5\,3\,1\end{matrix}\left|\begin{matrix}4--\\4\,2\,1\end{matrix}\right|\begin{matrix}3--\\5--\end{matrix}\ \Big\|$$

The upper line, of course, is for the right hand and the lower for the left. They should be practiced separately and then together. The motions for these may be first learned on the table, then played on the keyboard. They should not only be played in the C major position, but in several keys, including those with black keys. During this time students may be drilled mentally at each lesson in reading the notes. Then the first attempts to read printed notes and play at the same time should be by means of these little five-finger pieces which have already been learned and memorized. Recognizing the music, as they for the first time translate the notes at the keyboard, will assist them very greatly. During all these first exercises they should learn to count aloud. Do not try to puzzle their infantile minds with the arithmetical values of the notes, but simply explain to them how many counts they are to put on the open oval note that has a stem, and on the black note with one stem, etc. Simply explain each as you encounter it, and they will gradually gain a conscious knowledge of the note values when their names as quarters and halves can be explained.

When they have passed through this early stage you can take up with them Presser's First Steps in Pianoforte Playing, and they will gradually emerge into that stage of progress which you say you understand.

A most excellent book for you to procure and study carefully in connection with your work with very small children is Landon and Batchellor's "Kindergarten Method of Music." It has been in course of preparation for some months, but is now announced. It is the only available book of the kind now on the market, and will prove invaluable to those who have small children to teach. You will be surprised, on looking through the work, to observe how much more the kindergarten student will know about the elementary essentials of music than those taught in the average way.

ARPEGGIOS.

"1. Are all major and minor arpeggios fingered (R. H. 1 2 3 1 2 3 5) (L. H. 5 4 2 1 4 2 1) in the first position?
"2. How many lessons constitute a term?
"3. What are pupils expected to know in order to complete the first, second and third grades respectively?
"4. Should broken chords be taught before the scales, and in how many octaves should a young student play them?"

1. Only the arpeggios beginning on a white key or consisting entirely of black keys are fingered in accordance with your example. A convenient rule for finding the fingering of the other keys is as follows:

In the right hand the thumb takes the first white key at the right of the black; in the left the thumb takes the first white key at the left of the black. If there are two black keys there is, of course, but one white, and no choice as to where the thumb is placed. You will find this rule convenient in teaching pupils to figure out the fingerings of the second and third positions. In fingering arpeggio passages advanced players often disregard this conventional rule, fingering according to the context, often using the thumb on a black key. For example, a reiterated accompaniment figure, in the left hand in key of F sharp minor, D flat major, or any similar key, beginning on the black key and passing up and down two or more octaves, would better be fingered with the thumb on the black key, F sharp, D flat, etc.

2. With private teachers twenty lessons usually constitute a term. Many institutions divide the school year into four terms of ten weeks each. In such cases, with two lessons a week, the term has twenty lessons; with one lesson a week, the term has ten lessons, and prices are made accordingly.

3. To answer this question with any sort of fulness would require more space than can be commanded. You can inform yourself, however, by procuring copies of the Standard Graded Course, which is exactly what its name implies, a standard measuring rod, as it were, by means of which the pupil's progress may be determined. In each book you will find a list of standard compositions, both classical and popular, which will give you an idea of what sort of music a pupil should be playing in each grade. Speaking in a general way, a pupil ready to enter the fourth grade should have completed at least one-half of the second book of Czerny-Liebling and selections from Heller's Opus 47.

4. Arpeggios should not be taught before the scales. Teachers differ as to how soon they should be introduced, but I should say not before the pupil has a fair knowledge of scale construction. The arpeggios should first be learned in one octave positions, and later in two octaves. When they can play them readily in this manner they can begin the practice of them in four octaves.

Before beginning the practice of the "Grand Arpeggios" it is much better for the pupil to thoroughly practice the first group of arpeggios in all keys, acquiring a fair amount of speed. Before taking up the second, third and fourth groups, the fifth, or "Grand Arpeggios," may be begun. These various groups are all important in the student's education.

COURSES OF STUDY.

"Will you kindly tell me what studies to take in connection with Bach's Two and Three Part Inventions, and Czerny's Finger Dexterity, Opus 636? Also what technical studies, as I wish to make progress, although I am not so situated that I can take lessons at present. What grade would you consider these studies? What compositions should I take?"

A person situated as you are will find the Standard Graded Course invaluable, for by means of it you can keep track of yourself. It is in ten grades. Using it as a standard of comparison, I should say that Czerny's Opus 636 is in the third grade, Bach's Two Part Inventions the sixth grade, and the Three Part Inventions the seventh. Unless you feel that you have thoroughly conquered the third grade you would better take up the second book of Czerny-Liebling, the First Study of Bach and Heller's Opus 47. For music you will find many recommended pieces in the Standard Course, and may procure Mathews' Standard Third and Fourth Grade pieces.

For the fourth grade you may finish the second book of the Czerny-Liebling, take up Bach's Little Preludes, Presser's Octave Studies and selections from Heller's Op. 46 and 45. For your Heller course you can, if you prefer, send for a copy of "Thirty Selected Studies," by Heller. These are selected from Op. 47, 46 and 45. For pieces you can select from the following collections such as please you. Modern Student, in two volumes; Album of Lyric Pieces, and Mendelssohn's Songs Without Words.

For the fifth grade take up Cramer's Fifty Selected Studies; also Bach's "Lighter Compositions," and selections from Heller's Op. 16. For octaves, Doering's School of Octaves. For pieces select from the following collections: Mathews' Standard Fifth and Sixth Grade Pieces, Concert Album, Classical, and Concert Album, Popular, also Album of Compositions, by Grieg.

In the sixth grade you will finish the Cramer, take up Czerny-Liebling, book three, and Bach's Two Part Inventions. These latter should not be looked upon as studies, although indispensable as study material. For octaves, the second book of Doering. For music, Album of Beethoven Selections, Chopin Album, and also Nocturnes and Valses.

If you have done good work you will be ready, in the seventh grade, to take up Clementi's "Gradus ad Parnassum" and Bach's Three Part Inventions. For technical exercises throughout the course Mason's "Touch and Technic," in four volumes, will be most excellent, if you give close and detailed study to its principles. Or the recently published "School of Technic," by Philipp, is a fine compendium of standard technic, containing work that it will require years of practice to master.

A PENDANT TO THE LATTER.

"I am an 'old student,' forty years of age. Circumstances interrupted the work I began in early life, although I never gave up playing, and during the past four years have again taken lessons. It seems to be a necessity to me, and I am anxious to still continue my practice, and to know what it will be possible for me to do without a teacher. What course of studies would you recommend? I know I lack technic, for while reading comes easy, facile execution requires much hard work. I am willing, however, to take up any work to acquire it. In any of my study I have never been given scales, being told that they would be of no assistance to me. In spite of my age my fingers are not stiff, quite the contrary, and I have any amount of patience."

The course laid out in the answer to the preceding question you will find suitable to your needs. If, as you say, you have finished Czerny's Opus 740, and have done your work thoroughly, you may be able to begin with Cramer. I would suggest, however, that you take up the study of Bach and use all the material suggested in the various grades, beginning with the "First Study of Bach." The Bach style is so *sui generis* that it is well, no matter what your degree of advancement, to work up to it from the simplest to the difficult, especially if you are working without a teacher. Scale practice will be of inestimable benefit to you, as also all kinds of technic. Therefore you would better procure either Mason or Philipp, as I have recommended in the foregoing, and begin the daily practice of a series of technical exercises.

DESIRES TO STUDY COMPOSITION.

"What would be the best course for a beginner, twenty-one years of age, who desires to learn music thoroughly, with a view to composition? I play several instruments by ear, but realize that if I wish to attain any standing in the musical world I will have to learn it by note. I have no expectation of becoming either rich or famous, but, nevertheless, feel that I can do really good work."

You are living in a large musical center, where you can have no difficulty in availing yourself of every opportunity. There are many famous names right at hand, and a number of conservatories. Talk the matter over with some of the well-accredited teachers near you and arrange to begin the study of piano and theory. The ability to play the piano will be invaluable to you in your composition. The piano will be of more value to you than any strictly solo instrument, as on it you can test your harmonies and progressions as you learn them, and become thoroughly familiar with their various effects. The fact that you are twenty-one years of age is no drawback for the work you wish to do. All the better, for you will doubtless devote yourself with serious energy, and therefore make rapid progress.

ETUDES.

"In the Standard Course for the Piano, and also in the Regent's Course that I have, there are so many etudes recommended in each grade that I am bewildered. If one wished to fit himself for a teacher would it be best to use them all? If one used 'First Steps,' followed by the Standard Course, what other studies would he need? What can you tell me of the College of Musicians and its examinations for associate and fellowship degrees?"

Many etudes have accumulated during the years in each grade, and many of them of such excellence that it is often confusing to decide which to make use of. Some of them temperamentally adapt themselves to some teachers, and others are more fitted to the needs of certain pupils—matters that can only be decided by experienced teachers. You would certainly be very unwise to try to practice them all. As you begin to acquire experience as a teacher it will be well for you to gradually make yourself familiar with the various etudes and their characteristics, and you will thus be able to draw upon them to fit the peculiarities of pupils whose gifts and needs may differ. You will find answers to that portion of your question that concerns the "First Steps" in recent numbers of THE ETUDE.

The College of Musicians was a branch of the Music Teachers' National Association, and was a laudable effort to establish a standard of musicianship. Credentials issued by its board of examiners were a sufficient voucher for the musicianship of any teacher who may have passed the ordeal. I have not heard anything about it for several years and think it has passed out of existence.

THE INFLUENCE OF THE READING OF MUSIC ON THE EYE.

BY PROF. DR. BEST.

(Translated and arranged expressly for THE ETUDE by F. S. L.)

A NOTED German oculist, who is often consulted by musically gifted young persons affected by weakness of sight or defect of vision as to the advisability of adopting music as a profession, says that the eyes are like all other bodily organs—so long as they are in a thoroughly healthy condition they are capable of an enormous amount of work. Long-continued reading of the notes, he says, is no more trying than the effort involved in ordinary reading or writing, and we all know that both are often carried on day after day, and from eight to ten hours a day, without injury to the sight. He continues:

In two cases only do the eyes require sparing: at the period of bodily growth and when they suffer from general physical illness or weakness, or from some functional disturbance. Unfortunately, it is not customary to give especial consideration to the eyes of the child during its development to years of adolescence and beyond; the pupil who, vaguely prompted by a feeling of inability to accomplish all that is expected of him, neglects his lessons falls into the reproach of idleness, and this, to be sure, may often be the case. Among the working classes few even begin to use the eyes for reading and writing in later life so much as they do in the few years of their attendance at school. These years, however, come at that time of life when the eyes should not be confined to work requiring a short focus, but be exercised at long range. What wonder, therefore, that the youthful eye, wearied by hours of reading and writing, falls a prey to short-sightedness and other ills! The fact that schoolrooms are well lighted, that books are printed in type large and clear, is of but little service. In childhood our organs adapt themselves to the demands made upon them; if the eye is used a great deal to distinguish distant objects, as is the case in country life, it develops in such a way as to secure sharply defined images at a distance; if a child sits bent over a book much of the time his eyes accommodate themselves to close vision, and he is apt to grow more or less near-sighted. This is, to be sure, no serious defect and can readily be corrected by the requisite glasses, but to avoid the remedy by not acquiring the defect is certainly more desirable. Country children are less affected by near-sightedness than city children, and those attending public schools less than students in academies and seminaries of the higher grades. Of public school, from five to six per cent. of the pupils are near-sighted; of those in high schools and similar institutions, from thirty to forty per cent.

NOTES NOT AS TRYING AS PRINT.

So far as the reading of notes is concerned, they have the advantage of being at a greater distance from the eye than printed letters; therefore children who have hereditary tendency to short sight, or who have already acquired it to a certain degree in school, are less to be discouraged from the study of music than from other tasks which require closer application, such as reading, writing, sewing and similar manual occupations. At the same time it is not advisable to read even music too long at a time. Compared with the free use of the eye out of doors in the various sports and plays, it holds the place of an employment demanding a close focus, and if carried on to excess may lead to near-sightedness. After one has reached the age of twenty to twenty-five he may occupy himself with the notes as much as he likes without danger of injury to sight, or, if already near-sighted, of increasing his myopia.

The case is different with those whose eyes are naturally weak or when they are in a diseased condition. One must distinguish between disturbances that can be corrected by means of glasses and those which cannot be remedied in this way. The laity are apt to consider weak sight and short sight as much the same thing, but this is a mistake. Short sight can be relieved by corrective glasses, which is not the case with weak sight or the lack of clearly defined outlines to objects perceived. It must be emphasized that no matter how great an objection may be made, the normal action of the eye should always be established through the proper glasses.

It used to be the practice to prescribe different glasses for the reading of music by near-sighted children from those used for reading and writing and for distance, but now, save in exceptional cases, it is found better to rely upon the same for all the varying requirements of vision. It is important that the music be well lighted, but not with such brilliancy that the sheet dazzles the eye in comparison with a room otherwise dark. The light itself, too, particularly when modern intensive methods of illumination are used, should be concealed from the reader's sight. In this respect the old-fashioned candle gives efficient service, since its flame never dazzles, and if one is not sufficient, several will be found ample to afford a soft, mild and clear light.

THE SPIRIT OF STUDY.

BY D. A. CLIPPINGER.

I SUBMIT the proposition that no teaching can be successful unless both teacher and pupil are in the spirit of study. The spirit of study is compounded of a just appreciation of music, its real worth and usefulness, a strong desire to learn—in a word, enthusiasm. Without enthusiasm all teaching must be more or less a failure. With enthusiasm all teaching will be successful and delightful. The teacher is supposed to be always in this attitude. The same cannot be said of all pupils. Some bring to their study all the enthusiasm and appreciation that can be desired. Others do not.

Teaching is not dealing with flesh and blood, but with mentalities, and of these no two are alike. We all know the one afflicted with calmness and serenity. He is encased in imperturbability, and his mental reserve is impervious to all ordinary forms of attack. He abides at the center of a great calm, and his bearing is that of one slowly emerging from slumber. I know this individual, you know him, and we both know what it means to rouse him from his lethargy and fill him with the spirit of study, but until we succeed in doing this there is little progress.

We know the one who is struggling with a judicial temperament. He is interested in his progress, but he puts in a good deal of time taking our measure. He thrives on technicalities, and is filled with sinful glee if he finds us guilty of making a statement which in his judgment will not "hold water."

We also know the one who is always on the defensive. He labors under the delusion that we are trying to undo him, to take something away from him, to discredit what he already has learned, and he feels called upon to defend himself at any length.

We know the one who takes music lessons in the same way he takes a life insurance policy, not with any enthusiasm, but because it seems the right thing to do, and the sooner the better. We know the one who is infested with the financial microbe. He is already far-sighted from looking for financial returns. He is closely related to the one who says "Get me a church position and I will study with you." We know the one for whom the glare of the footlights has a fatal attraction. It is a siren song which, though it lead through peril and fire, through hardship and sacrifice, she falters not, even though there be nothing at the end of it but a little cheap vaudeville applause.

The above are types with which we are all brought in contact. If we succeed in changing their point of view and bring them into the right attitude toward music study we shall find our work pleasant and profitable, otherwise our teaching will be unsatisfactory and of no permanent value.

But it is one thing to arouse enthusiasm and quite another to make it permanent. In our modern complex civilization, with all its attractions and distractions, it is not strange if the best-intentioned pupils find themselves out of the spirit of study. This is most likely to occur when the pupil has but one lesson per week. During this week of absence from the teacher ideas and concepts become dim and enthusiasm perceptibly wanes and has to be renewed at the next lesson. Then a lesson is missed occasionally, making two weeks between lessons. To keep in the spirit of study under such circumstances is impossible. It is not the right way to study. It is wrong from every standpoint. It is shortsighted business policy on the part of the pupil. He thereby places himself at a great disadvantage, and in expecting the teacher to furnish sufficient enthusiasm to carry him through these long periods between lessons he is certainly making strenuous demands upon him.

COMMENCING MUSIC IN INFANCY.

BY FANNY E. HUGHEY.

[EDITOR'S NOTE—Many of our greatest composers and virtuosos have given testimony to the advantages they have received from having music instilled in them from their earliest infancy by a devoted mother. There can be no question as to the desirability of such an able teacher as a mother with a good training and with good judgment. The writer of the following article speaks both as a mother and as a teacher. Some of our readers may question the practicability of starting music in babyhood, but there is a significant truth in the writer's statement, "An ordinary child may be taught to read music as rapidly, as intelligently and with as much interest as he can learn to use words and phrases."]

MUCH has been said, and written, about methods of teaching music. Method means an orderly proceeding; and no plan of work can be a success save as it contains the element of order. Some methods are good. Some might be better. All could and doubtless will be improved if they are good for anything; but, after all, it is the teacher rather than the method. A good teacher will reconstruct the poorest method into a good one, and make it a success through personal ability to instruct, control and interest. A good method, logical, direct, definite is an immense help to the busy teacher by saving him the time to devise and construct something original when a way has been provided which covers the ground and saves time for new development.

It is becoming almost necessary to know something of music to pass as ordinarily intelligent in these days of music culture. One lady said to me, not long ago, "I cannot understand Bach's music, but I would not admit it to my friends; one seems ignorant not to understand so great a writer; I want to study music, even at this late day, just as one part of a common education." Two high school boys within a few months, have complained bitterly to me because the public school music study was so superficial, and each claimed that there was no study so universally desired after leaving school, in the home and socially, after the knowledge of English and mathematics, as music. Without discussing the comparative value of music. I think all will agree that music is becoming more and more an essential branch of a common school education.

Parents frequently tell teachers they cannot afford to give their children an expensive musical education, but they want them to learn to play, so they may have "a little music in the home."

This is because music is a recreation to tired minds and has a soothing influence for weary nerves, a refined and agreeable pastime and a social stimulant. Music is considered "good society" and admits many a performer into exclusive circles where he could obtain no other passport save the magic of his art.

The time to learn music is in early childhood. Please notice. I do not say "study" music. One is never too old to study music to his own advantage. But I said *learn* music; for there are some things, such as the use of the hand, ear training, reading, etc., that if missed in early childhood can never be made up.

"I WISH I HAD BEEN MADE TO PRACTICE"

I have had middle-aged men of acknowledged scholarship and influence say to me, "I do wish my mother had made me practice when I was young. I did not then know, of course, what it would mean to me to understand music, and to be able to play a little for my own recreation and pleasure. But mother ought to have known. I am too old now to make it up much as I may try."

Yes, mother ought to have known, and probably did realize a little, the wrong she was doing in giving up the struggle too soon, but it is not an easy task to hold a boy down to patient practice when his restless nature longs to be outside with the other boys having a "jolly" time, especially if his work is what "his highness" proclaims "baby stuff."

The drudgery of beginning lessons does not appeal to him as worth while. His active body and untrained mind finds out of door exercise far more attractive, and a wild Indian game or an imaginary bear hunt, is decidedly more in accordance with his dignity. Could he do things worthy of his self-respect, could he read rapidly, play hard things, enjoy duets with some other "fellow" it would be different.

He thinks, and truly, that it is beneath him to play "baby pieces." He has no interest in vague future possibilities when more interesting things are at hand. He sees no attraction or use in "pokey" exercises, or still more pokey counting. So he turns rebel, has a daily fight over the matter, wears mother's patience and nerves out, and father says, "Let the little rascal go till he wants music and will practice without so much fuss."

Poor lad! He is throwing away a mine of wealth in pleasure culture discipline that he can not find again; and his short-sighted parents are sowing the seed for a harvest of blame and regrets. The boy lacks perspective, the parents patience and "foresightedness."

Now the great mistake lies back of this age and in permitting him to reach this age without having mastered the beginning work. In babyhood he would not have been so burdened with dignity, would not have had so many distracting things, such wide interests nor so much self-consciousness, and he would have been easily interested in any new thing, however simple.

It is a common nursery amusement to teach baby to moo like a cow, to grunt like a pig, crow like a cock, cackle like a hen, bleat like a sheep and gobble like a turkey. The barnyard stories are of absorbing interest because of the action, variety and *imitation of sounds.*

Why not anticipate the restless, lawless, hard-to-manage age of the ordinary boy and girl by utilizing these well-known facts and practices of the nursery, to begin a systematic course of music study which shall give not only a pleasing pastime, but a refined environment, a mental discipline and a safeguard in the ages of development from youth to manhood and womanhood, when neither the young people themselves nor anyone else knows what they want?

CHILDREN NATURAL IMITATORS

Babies like to imitate. They try to copy everything older people do. If his first playthings are pretty colored birds, for instance, and when mother holds up a bird, she sings a tone, always singing the same tone to the same colored bird, calling it do, re or mi, as the case may be. it will be a short time before baby will try to imitate pitch, quality of tone and syllable; and before the ordinary child is a year old, or soon after. it could have the scale well fixed with voice. ear and eye.

A baby breathes naturally, deep, easy and right. If he learns to sing softly, easily and sweetly before becoming self-conscious, the worst part of a vocal teacher's work would be done before the baby was old enough to insist upon doing things wrong, namely, "breathing and voice placing."

Children prefer a story told rather than read, because of the more natural expression. the life and the sense of personal interest shown in talking, which cannot be made so evident with the eyes fixed upon a book. My own little boy used often to say, "Read it mamma, and then tell me."

So the baby in mother's arms enjoys the little story in tone, especially if associated with sweet sentiment expressed in the words of the song, and if sung in a sweet voice with the love-light shining in mother's eyes and nestled close in mother's arms. Here he should get his first lessons in tone color, emotion and expression. and soon will begin to hum happily to himself, trying to re-create the tones and feelings associated with rest, peace, joy and love in his experience. Mothers, be careful what impression you make on your darling in these precious but responsible first lessons in music, while you are the highest authority in art in your baby's mind.

Babies are quick to feel and appreciate character and content. both in people and in music, hence the need of care in the choice of nursery songs and plays, for this is the most telling time in character-building; and wrong influences in the nursery are hard to eradicate. I was once playing with a dear little six-month-old baby in her mother's arms. A pupil was practicing in the same room. Soon I saw the baby keeping time to the rhythm and responding to the character of the music. After watching her a few minutes I said softly to my pupil, "Play something else; play the Schubert Impromptu you were playing a little while ago."

She did so and soon baby stopped her play, listened to the pleading strains, the smile died out of her lips, and a pathetic quiver threatened an outburst of grief.

Again I spoke softly, "Play something lively." She struck into a bright little valse and baby gasped as if a cold shower bath had descended upon her. She was quiet a few seconds, as if adjusting herself to the shock, and then, with a smile breaking out on her face like the sun suddenly coming out from behind a cloud, her hands and feet began again to keep time to the rhythm of the music, and she laughed and crowed merrily.

Babies love comradeship and enjoy partnership. They are eager for new things and do not scorn leadership if it is presented from a playmate. They can be as much interested in making a new tone as in learning a new word. A child, old and young, will work harder at his play than at his work. It is the interest in a new thing, or the associations of pleasure with an old thing, and the originality, and the independence of his play that hold him. He creates his own methods, makes his own discoveries and lays his own plans. No one with sense likes to have either his work or play "cut and dried" for him. If we could remember these few facts, could be patient and companionable we could overcome many of our own troubles and worries in the musical education of our children. I believe an ordinary child could be taught to read music as rapidly and intelligibly and with as much interest as he can learn to use words and phrases, and would gain as much real pleasure therefrom. The ideal time to begin the study of music, then, is, in my opinion, in the nursery, not later than six months of age."

MAKING PUPILS PRACTICE.

BY WINIFRED M'INERNY.

THE child who has to be made practice is often a talented pupil. You may have to exert every faculty to keep them in the right path, and supply them with constant stimulus, but they amply repay, by the pleasure they give you, when they merely touch the piano.

If parents could realize their own importance in the matter of a child's practice, it would be a great stride. Too often they blame the teacher for a lack of it.

A teacher should never allow this to harass her. She should, at the outset, dispel such an illusion from the parents' mind. After having done this politely, yet firmly, do not take any more notice of it. It is an unnecessary burden.

If a parent, who is with a child every day, cannot make that child practice, surely a teacher, who sees it but once or twice a week for less than an hour, cannot. The only thing a teacher can do is to impress the child with her absolute disaproval of poor work.

Never argue with a pupil. It is a waste of time, and, besides, the average American school child can argue you into a corner in less than five minutes without a particle of logical reasoning on his part. Simply ignore all attempts at argument.

Pupils make such plausible excuses. They really appear to believe them themselves. Just go to the root of them with one thrust. They will show that you have struck the mark and will try no more excuses on you.

One popular excuse is, "If I practice on my scales and studies so much, I have no time left for my piece."

Get out your timepiece. Have the pupil play his scale through once. Let him see how long it takes. Pupils will vary in this, of course. So try it on the individual himself. It may take two minutes. Therefore, he can play it five times in ten minutes. Measure everything else he has the same way, and prove absolutely to him that he has time left for his piece.

You are then master of the situation as far as evasions of that kind are concerned, and you have a definite system established also.

For the average school child one hour's practice in a day seems to be the limit. It is as much as you can reasonably expect, as from 9 to 3.30 is all school time in most localities. It is necessary for them to have a certain amount of recreation. But their practice time should be as definite as their school time. "Any time" usually means "no time."

PHILOSOPHERS are greatly mistaken if they imagine that a composer has but to sit down as does a preacher on Sunday afternoon and divide his sermon into the traditional and duly digested three parts. Far from it. The vocation of the musician is totally different; it is a scene or an idea that is before his mind, and only when that scene or idea comes towards and meets him in the shape of sweet melodies—only then does he feel happy in his work.—*Schumann.*

"WHO'S WHO" AMONG WOMEN PIANISTS AND VIOLINISTS

A Conclusion of the Interesting Series Commenced in the Special "Women's Issue" for July and Continued in the August Issue

PIANISTS.

Arnaud (Germaine). A young French pianist of pronounced ability, who has made a notable American success during the past year.

Beach (Mrs. H. H. A.). See composers.

Bronsart (Ingeborg von). Born at St. Petersburg, 1840, of Swedish parentage. Studied under Henselt and Liszt. She is an exceptionally good pianist and is also talented as a composer of opera, etc.

Belleville (Anne de). Born in Bavaria, 1808; died 1880. She was a pupil of Czerny. She had a brilliant technic, which was much admired by Schumann.

Chaminade (Cecile). See composers.

Carreno (Teresa). See composers.

Chase (Mary Wood). American pupil of Oscar Raif who has won success as a teacher, writer and pianist.

Cottlow (Augusta). American pianist with a record of several highly successful tours.

Elvyn (Myrtle). American pianist, pupil of Godowsky, who has achieved great success in recent years.

Essipoff (Annette). Born 1850 at St. Petersburg. Pupil of Leschetizky, whom she married. She won a great reputation as one of the foremost woman pianists of our day.

Fay (Amy). See composers.

Goddard (Arabella). An English pianist, born in France, 1863. Pupil of Kalkbrenner, Thalberg and of Davidson, whom she married. She made her début in London, 1850, and has toured Europe, America, Australia and India with great success.

Goodson (Katherine). English pianist of highest rank. She is a pupil of Leschetizky, who has considered her among the foremost of his famous pupils.

Heymann (Ruth). American pianist, now resident in Berlin, where she is meeting with great success.

Hopekirk (Helen). A Scotch pianist, born in Edinburgh, 1856. She made her début at Leipsic, 1878, and has maintained a high reputation. For many years she has resided in Boston, Mass.

Krebs-Brenning (Marie). Born at Dresden, 1851; died 1900. She was a fine pianist, and toured Europe and America with great success.

Kleeburg (Chlotilde). She was born in Paris, 1866, and studied at the Conservatoire. She made her London début at the age of seventeen, and appeared in Germany in 1887. She became a great favorite.

Lerner (Tina). Russian pianist who has met with distinguished success.

Marx (Bertha). Born Paris, 1859. Studied at the Conservatoire, under Hertz. She toured Europe, and was engaged by Sarasate as his accompanist. With him she traveled all over the world, and shared the honors of his recitals.

Mehlig (Anna). Born, Stuttgart, 1843. She was a pupil of Liszt, and toured America with great success in 1870.

Mero (Yolande). Hungarian pianist who has met with great success abroad and who will tour America next year.

Mentor (Sophie). Born, Munich, 1848. She was a pupil of Tausig and Liszt. She toured Europe with great success and became court pianist to the Emperor of Austria.

Ohe (Adele Aus der). See composers.

Peppercorn (Gertrude). English pianist of talent and notable brilliance.

Remmert (Martha). Pupil of Liszt and Tausig. Born near Glogau, 1854. A well-known pianist of exceptional ability.

Rive-King (Julia). See composers.

Schumann (Clara). See composers.

Schiller (Madeleine). Born in London. She studied at Leipsic, where she made a brilliant début. After extended tours in Europe and America, she settled in New York.

Schnitzer (Germaine). Austrian pianist whose American and European.

Szumowska (Antoinette). Was a pupil of Strobel and Michalowski in Warsaw, and Paderewski in Paris. Born, Poland, 1868. Her piano tours in Europe and America met with great success. Married Josef Adamowski.

Tapper (Berthe Gross). Pianist and teacher who has met with pronounced success in America.

Thomas (Fannie Edgar). A well-known writer on music subjects, and European correspondent of note.

Verne (Adela). Pupil of Paderewski and of the Royal Academy of London. Her recent tour through the States and through Canada has won her many friends.

Landowska (Wanda). Polish pianist and author. Resident in Paris.

Winn (Edith Linnwood). A well-known Boston teacher of piano and violin, and writer on musical pedagogics.

Zeisler (Fannie Bloomfield). See composers.

Zimmermann (Agnes). See composers.

VIOLINISTS.

Becker (Dora). American violinist who has toured this country with great success.

Baroni (Leonora). Born about 1610. She was the earliest professional performer on an instrument of the violin family. She played the theorbo and the viola da gamba.

Gautherot (Louise). Born about 1760. A violin virtuoso of France who earned a great reputation in her day.

Hall (Marie). The foremost living English woman violinist. She was born 1884, and is a pupil of Wilhelmj and Sevcik. She has earned a world-wide reputation.

Halle (Lady Charles, *nee* Wilma Maria Neruda). Perhaps the most noted of woman violinists. Born at Brunn, 1843, she won a great reputation in all the European capitals. She appeared in America, 1899.

Hende (Flavia von der). Belgian 'cellist who has achieved great popularity in America.

Jackson (Leonora). An American pupil of Joachim. A great favorite in London and Berlin. She won the Mendelssohn State Prize at Berlin, 1898.

Mara (Gertrude Elizabeth). She was born at Cassel 1749; died 1833. Though remembered as a singer, she was a child prodigy on the violin.

Meade (Olive). An American violinist of pronounced ability who has been successful in America and in Europe.

Milanollo. Two sisters of this name, Teresa, born 1827, died 1904, and Maria, born 1832, died 1848. They toured together as violinists with remarkable success. Following her long retirement after her sister's death, Teresa increased her reputation. She retired from the profession upon marriage, in 1857. She established a system of concerts in aid of the poor throughout France, devoting her talent, time and energy for this purpose.

Mukle (May). A young English 'cellist whose recent tour through America has increased a well-earned reputation.

Neruda. See Halle.

Nicholls (Marie). A successful American violinist, born at Chicago, 1870. She made her début in Boston, 1899.

Nilsson (Christine). The distinguished soprano was born in Sweden, 1843. Like Maro, she was a violinist in her youth.

Ottey (Mrs. Sarah). An Englishwoman, born about 1695, who enjoys the unique distinction of having been the first woman professional violinist known.

Powell (Maud). The foremost living woman violinist. Born 1868. Pupil of Schradieck, Dancla and Joachim. She made her professional début in London, where she is a great favorite. (See Gallery in July issue.)

Saechi (Regina). Married Schlick, the German 'cellist. Born at Mantua, 1764. Was greatly esteemed by Mozart, who composed a sonata for her. They played it together in Vienna, and the great composer was charmed by her performance.

Sembrich (Marcella). Born in Galicia, 1858. Though now a famous singer, she had marked ability as a violinist when a child.

Senkrah (Arma). Born in New York, 1864. Her real name was Harkness, but she inverted it for professional reasons. She was, perhaps, the first American-born woman to achieve international reputation as a violinist.

Sirmen (Maddelena Lombardi). An Italian violinist. Born 1735. She was a great player. She it was to whom Tartini wrote his famous letter on violin playing. Eventually, she attempted to become famous as a singer, but failed.

Soldat (Maria). Born at Graz, 1864. Pupil of Joachim. She was the winner of the Vienna Hochschule Mendelssohn Prize, and ranks among the foremost violinists of her sex.

Tua ("Teresina"). Born, Turin, 1867. She was a prize winner at the Paris Conservatoire. Achieved notable success, and was an especial favorite in the States.

Ursa (Camilla). Of Italian parentage, she was born in France, 1842. In 1852 the family came to New York. She studied the violin in Paris, and toured the world with great success. Her home was chiefly in America, and she died in New York, 1902.

AN IMPROMPTU RECITAL.

BY M. C. CARRINGTON.

In order to vary somewhat the monthly meetings of a class in piano, it is sometimes a good plan to draw lots for the numbers instead of having the usual set program.

Write on slips of paper, "Etude," "Scale Study," "Duet," "Gay Piece," "Quiet Piece," etc. A pupil draws a slip and is then in honor bound to fulfil the requirement thereon.

This number concluded, another draws and plays, and so on.

Of course, no one knows beforehand what will be drawn, and, besides the advantage that each pupil is obliged to have several numbers ready, they are so interested and amused that they are spared the self-consciousness which so often afflicts them and disastrously affects their playing.

The teacher draws also when her turn comes, and cheerfully fulfils her allotted task.

MODERN MUSIC AND LOST TONALITY.

BY MORIZ ROSENTHAL.

The music of to-day is stronger in color than design, and, therefore, not pianoforte music. The orchestra is written for nowadays in preference to anything else, because it makes a small idea go furthest. Composers have not sufficient thoughts to construct an effective pianoforte piece. The piano is a merciless revealer of weak design, and, therefore, better avoided. I do not believe in this "new key" harmonic basis—this disconnected structural progression. To me tonality is like the "scene" of a drama or a picture. It is the ground on which we stand for the time being. But for one chord never to be within a mile, so to speak, of the one before is like saying one sentence in London and the next in Peking.

All these modern effects, "schools" or whatever you like to call them, are the result of enormous will power, a concentrated desire to write something novel. The effort of composing is, therefore, double that employed by the great masters who wrote what came to them, irrespective of effect.

Strauss has not forsaken tonality, and herein lies his superiority in power and solidity. I think that the present musical education is responsible for the general unrest in the music of to-day. The young are given the new before they know the old. We will not deny that there is a message in the new music. But there are two different kinds of bearers: the great messengers—and messenger boys.

Department for Singers

Editor for September, ALEXANDER HENNEMAN

LETTER TO A YOUNG TEACHER ON THE DIAPHRAGM.

BY ALEXANDER HENNEMAN.

DEAR MISS:—You write in your letter your pupil insists that she can feel the diaphragm "pressing down" when singing scale work, particularly on the high notes. As I explained to you here, this sensation proves that the singing is incorrect. When we sing correctly we do not know that we have a throat, a larynx or a diaphragm, and only when all these organs are without the sense of feeling, while singing, should we be content with our work.

You say you asked her if when singing she could feel her throat, and that she laughed and said she did not know she had a throat nor a larynx when singing. Why not carry this very intelligent thought throughout her singing organ and include this one muscle, the diaphragm, with all the other muscles? For, is it not only one part of the singing organ? If to sing correctly is "not to know" we have a throat, a uvula, a tongue or a larynx, why then stop short at this one muscle, and insist that we must consciously direct its movements?

WRONG IMPRESSIONS.

Your pupil says: "But how should I breathe if I do not know how the diaphragm moves?" And in ascending to high notes in scale work she "can feel the diaphragm pressing down." I have heard, time and again, of this "pressing down" movement of the diaphragm. There are others who have told me that, but they are wrong, for the diaphragm cannot "press down" while singing a tone; it can only press *up*. But I want to reiterate again that if your pupil knows that her diaphragm is at work, pressing up or pressing down, she is wrong, and to sing properly should learn to sing so that she is not aware of the diaphragm.

Are we aware of the diaphragm in sleeping, walking, talking or in laughter? Do we dictate to it how it must move differently when we run to catch a car as when we walk along the street in thought? Do we ever in conversation prepare the diaphragm for a long or for a short sentence? Does it not take care of its duties in the same manner when we pay no attention to it, and even better than if we fix its motions voluntarily?

I know that many will be up in arms at such statements. But rest assured the day will come when the conscious movements of the diaphragm, the voluntary formation of the articulating organs, the planting of the larynx, etc., will be relegated into the closet with the spatula, the cork between the teeth, the fixed control, at one time found so valuable to train the tongue, mouth and other organs.

LOCAL EFFORT SCHOOL.

We carry along with us a remnant of the "Local Effort School." This school was in vogue some years ago. It taught the formation and movements of all the muscles, but the concept of the phrase and tone was not thought of. Instead, the pupil's lips, tongue, throat, larynx, chest and diaphragm were set into certain positions, and, when fixed, singing was expected. That teaching fortunately has died a noisy but sure death, and all that is left is the poor diaphragm.

This organ which for so many years has so marvelously done its work in sleep, in speech, in laughter, in walking, in repose, in fear, in joy and sorrow, now, suddenly, on being brought into the vocal studio, is haled into court and is held up to ridicule and correction of its devious ways. Up to this time it has made its marvelous adjustments under the most exceptional and trying conditions; it has done its work beautifully, wonderfully and successfully in all the many trying conditions of life, but now, lo and behold! when it is brought into the vocal studio its every move is subject to criticism and correction; its good deeds forgotten; its marvelous feats misunderstood, and now told "to mend its evil ways." Should it not appear to us that if this organ has so nobly done its duty all these many years it will also be able to do its duty for so gentle an athletic feat as the production of a singing tone?

THE FAULT IS NOT WITH THE DIAPHRAGM.

The fault is with us who demand of the beginner to sing a longer phrase than she can with ease perform, and thus we can prove conclusively (though erroneously) to her that she has no breath control. We should rather prove to ourselves that we are asking a babe to run before it has learned to crawl.

In collecting the exercises for "101 Master Exercises for All Voices" I was forcibly struck with the many short phrases in use by the great teachers and singers. These first exercises have from seven to nine notes, and in moderate time are so short that any normal individual can sing them without taxing the diaphragm or lungs. When you have perfected your pupil on short exercises imperceptively she will come to the longer ones, and thus going step by step, adding note on note to what she has already mastered, you will find that her diaphragm will take care of other and longer phrases that will eventually appear.

If she stands erect, with a poise of the entire body in an easy, graceful, upright position, the diaphragm is unhampered, and if allowed to move its own (shall I say "natural") way, it will respond to all but the impossible.

SHAKESPEARE'S WORDS ARE APPROPRIATE.

"Overstep not the modesty of nature. For this thing overdone is from the purpose of playing (or singing) whose end both at the first and now was and is to hold the mirror up to nature."

Has nature ever in ourselves or in the animal kingdom shown us a conscious use of the diaphragm?

One of the best lessons on conscious and unconscious control I once got, when traveling through the Schwartzwald, in Germany. The training of canary birds is quite an industry there, and at one of the "bird conservatories" I was shown the methods practiced. The young singer is at first left entirely to his own devices in a room with older but untrained birds. After acquiring as much as he can through imitation, if he prove that he be an exceptional singer he is advanced into the "artist class." His daily singing lesson is now taken in hand. He is put in a room by himself away from other birds, and the trainer, with a little flute in hand, begins to cultivate the future star. He learns the most difficult melodies, which are replete with trills and roulades, many of astounding facility, and demanding great breath control. It was here where I got my first doubts about conscious control. Here was a bird, at first young and untrained, whose wind hardly reached for the few short notes. Later on he could already sing with his untrained elders, often exceeding their efforts. Then at the hands of the human singing master his education is taken hold of, but all through the education I never noticed the trainer teach him the conscious use of any muscles, yet when turned out this bird could outsing all the other untrained birds. But what did this bird know of muscular action? His training was by concept, but the demands made upon him were not excessive. Step by step his powers were developed through no other force than his little brain that received the picture of the music expected of him to sing. The brain acted intuitively upon the breathing apparatus, and naturally the breathing apparatus became more powerful and had better and greater control, yet what did the bird know of the diaphragm.

I had just finished a course in anatomy, and, young as I was, felt that I had the whole secret of voice production under my hat, but these little birds gave me my first doubts.

CONDITIONS.

Instruct your pupil not to lift or depress the shoulders or upper chest, and if she stand well poised this of itself will bring correct diaphragmatic movement. If with this she bear in mind that she must feel no muscular tensions in the mouth, the throat, the laryux or around the waistline anywhere, and you say nothing of her diaphragm, and with these first easy, short phrases you will train her into longer ones, and her breath control will grow apace. Give her, through your manner, a feeling of repose and assurance and you will see that, unless you make unreasonable demands of her, her diaphragm will never play her false. If at first she is only able to sing the five-note exercise without a strain, which she can if she has a normal body, it will not be hard for her to sing a later exercise which contains nine, then twelve, then seventeen, and, later, more notes.

Work for repose. Above all things do not get your pupil excited. Instill confidence and assurance into her, for singing is a delicate feat of adjustment. It is as fine a piece of muscular adjustment as is the work of a great juggler. If he have no repose and confidence he is lost; and so with a singer. Get her agitated and worried and she will tense at once. Keep her in good spirits, instill faith in herself, in her abilities, and she will be at perfect ease and rest, and, being at perfect ease and rest, the diaphragm will act easily and with freedom.

THE NORMAL INDIVIDUAL.

Fixing any muscles, the feeling of tension or tightness in any part of the body is detrimental to singing, and as long as you feel your diaphragm pressing down or pressing up you cannot be right. It might here be interposed that in the beginning it is necessary to know these things and that later on the movements become intuitive. I cannot agree with this any more than I can agree that we must know how to move and fix the lips to say —o, or that we must know how we should voluntarily raise or depress the larynx to sing. The diaphragm, like the larynx, the pharynx, the uvula and the other singing organs, is intuitive. Why must we just seize on only one and not on all for conscious movement? The action of the diaphragm is just as intuitive in nature as the action of any of the involuntary and semi-voluntary muscles, and any normal individual will have these correct movements unless we interfere with them and by will determine for them how they should move and act.

If we intelligently increase the demands on these muscles we will find that they will always respond to our call in a manner that no human brain or set of brains (a pupil and teacher) can improve upon.

Teach your pupil to have concept of the tone, quality, range, pitch and the speed of the phrase you are trying to sing, and if she is evenly poised she will succeed, unless you are unreasonable in your demands.

The ancients called the diaphragm

"THE SEAT OF THE SOUL,"

and the Chinese term it "the second brain." Create proper conditions and this "soul" and "brain" will perform all functions properly, and by progressing intelligently from the possible to the more difficult will prove itself amenable to highest development.

THE VOWEL, THE BASIS OF TONE.

BY ALEXANDER HENNEMAN.

VOWELS produce tone. It is evident, therefore, that the knowledge of the nature, character, quality and color of vowels is of great value to the singer.

It is generally accepted that the vowel sound ä, as in *ah*, is the best on which to train the voice; though not all preach this gospel, yet it has by far the greater number of followers. To emphatically state that ah or o or any other one vowel is the first one on which to begin to train all voices is impractical. A much quicker and safer way is to find what vowel sound the pupil produces with the greatest ease and the best tone quality. In one voice it will be ä, in another ō, in the next some other vowel. The first lesson or two will reveal to the teacher what vowel sound the pupil produces best. This should then be perfected, and used in sustained work and in technical exercises.

Let us now see what method we must pursue

TO PERFECT A VOWEL SOUND.

We will say that the first lessons revealed the ō, as in *old*, to be the best produced vowel sound of all. Do not attempt to describe to the pupil the positions in the mouth, the pharynx, and so on, but speak and sing for her a perfect o. Have the pupil sing such words as *know, mow, hoe, old*, etc. Suggest to the pupil to picture to herself the spelling, or, better yet, write the word, and while she is looking at it have her sing the word just as she would speak it. In these preluminary studies there is no call for pianissimo or fortissimo. The normal speaking tone, such as would be used in speaking across a room, is the best. When the o can be produced without strain or tightening of the muscles in the throat

or mouth, and can be sung within a fairly good range, it is time to find the next best vowel. Different pupils will show different vowel sounds. We now have one good vowel and the work is much reduced. The same process can be adopted with the next best vowel (say it was a) as was found useful for o. The mastery over o is a great aid in training for its next companion, as we see in the following:

"GO FROM THE KNOWN TO THE UNKNOWN."

On a sustained tone begin with o, change to a, and return to o.

Observe the following rules:

Be sure the o is perfect before changing to a.

In making the change allow as little alteration in the mouth and throat as possible.

Be sure that the second sound is really a, then finish with o.

There must be absolute freedom and ease in the entire organ for both sounds.

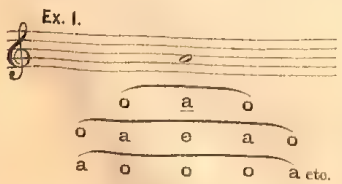
The principle on which this manner of study is founded is that our first vowel sound, o, being under control, sets the singing organ in correct position, gives the ear the best sound to be found in the voice, and starts off and places each singing organ correctly. By changing into the new vowel, with little alterations in the mouth, we preserve many of the good things from the first vowel. Should the poor vowel have displaced anything, as it might at first, the return to o will reset the instrument properly and leave in the mind, the ear and the throat only that which is correct and good. In other words, we close as we commenced, with everything in normal position. This moving from perfect into the imperfect and back again to the perfect tends to eventually overcome the imperfection in the new vowel and bring it nearer and nearer to the perfect one. In this manner all sounds can be taken up in succession.

NEVER ARBITRARILY DETERMINE THE NEXT VOWEL SOUND.

The voice is an ever-changing instrument, and these vowel sounds also change as study goes on, and if the sound e, as in *each*, was poorest in the voice test, it might be found better than the others after perfecting o and a. If so, use it next in combination with o and a, mixing these with it, but always placing the e between the good vowel sounds; never at the beginning or at the end of the exercises.

The exercises will then be something like the following:

Ex. 1.

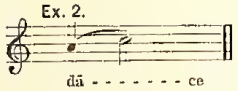


IMPURE VOWELS.

Science has shown us that there is but one pure vowel, the a. It was believed until not long ago that ŏ, as in *boon*, and ĕ, as in *each*, were also pure. But the phonograph proves these two vowels to be compound sounds. A alone is a single sound vowel. It has but one sound throughout its entire duration. A, as in "day," has two sounds, the first ā is called the principal; the second, the ĕ, is called the "vanish" sound.

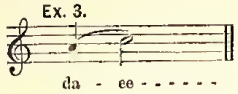
The rule for impure vowels is simple. The very first sound that comes is always the principal. This must be held out to the end of the note or notes on which the word appears. The "vanish" sound is produced after and should be made as short as possible. Thus, for the word "day" sing:

Ex. 2.



giving as little sound as possible to the e. Do not sing:

Ex. 3.



The vanish will come of itself, without trying to produce it. If the pupil has difficulty in preventing the vanish sound from appearing too soon, it is well to suggest that no change should be made in the articulating organs. When once the principal is sounded the position of the mouth and throat should be immovable to the end of the note. The vanish will always be found sounding faintly at the end, without trying for it at all, as it is impossible to speak the word without it.

Nothing is more disagreeable than to hear a singer sing "Good bye-ee, my-ee love, The day-ee was bri-ee-ght," and nothing reduces an otherwise good tone so much as this singing on vanish sounds. These sounds are called "vanish sounds" because they should be unheard and are so in speaking, but the average singer treats the principal tone like a vanish sound and with might and main holds on to the toneless vanish.

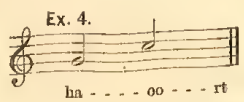
Diphthongs are governed by the same rule as for compound vowels. If the first sound is held and developed to the end, its companions will always take care of themselves.

PREFIXES.

Prefixes are sounds which appear before certain consonants. They should be almost toneless, but singers often expend more energy and effort on the prefixes of consonants than they do on the principals of the vowels.

It is true that "consonants increase the force of the sentiments; the more energetically they are pronounced the better the impression on the hearer." Yet, if this energy is misdirected and with the sharp enunciation of the consonant we include marked prefix and affix sounds, instead of only sounding the consonants purely, we will note the dire effect these prefixes have on tone by the poor singer in such words like "heart." How often we hear:

Ex. 4.



instead of the word "heart" with a pure a sound carried through the entire word. That the quality and power of the finest voice and the very best tone must be reduced 80 to 90 per cent. thereby is no doubt. Here again it is best to suggest that when once the sound hā is commenced it should be carried on to the end of the phrase, without allowing any change in the quality or the color of the tone. If the pupil does not seem to be able to grasp this suggestion, a reminder of the same practice she had with the impure vowels, namely, holding the articulating organs immovable when once the pure principal is started, and allowing no change until the very end of the note, will bring results.

AFFIXES.

Affixes are sounds that follow certain consonants. They give less trouble than prefixes. At least, to-day, the custom of making these sounds is slowly disappearing, though we still hear some singers sing: "Oh Lord-u God-u hear us-u." This is articulation carried to excess, and beauty sacrificed to artifice.

A sharp ear, the feeling for the beautiful, and common sense are the mentors in this kind of study. And though all sounds are equally important and all are beautiful, yet the mother vowel of all is the Italian a. It is the fountain head from which all others are derived, and in its easy, restful, free and open position we find the best conditions for easy delivery and safe production of tone. It is also the world over the first of all sounds the infant makes, a proof positive of its importance in Nature's plan.

PIANISSIMO AND FORTISSIMO.

BY ALEXANDER HENNEMAN.

With what tone power should the beginner commence her vocal work? The gamut of dynamics runs from the pianissimo to the fortissimo, and within these extremes the tone can be made. The pianissimo is produced with a very finely edged chord, and with very little air pressure. If we study this carefully we will find that it is hard to send out a very thin column of air, just as it is very hard for the violinist to draw a tone with only a few hairs of the bow touching the string. It was the great feat of drawing a clear ringing tone with only one hair of the bow that gave Wilhelmj his enormous tone on the violin. Every day he played the chromatic scale, giving the entire length of the bow to every tone as slow as possible and with but one hair on the string. The control which the right hand had to exert over the bow was so difficult that it became a mere matter of play for him to draw the big fortissimo tone with full bow pressure.

A FAULTY PIANISSIMO.

Many beginners often produce a soft piano tone, but the energy and the pressure they are expending are just as great as those of the fortissimo tone. This is simply done because the concept in their mind is for a small tone, but their control is so poor that they are really sending up a big column of air, which would suffice for a fortissimo. The tone that is heard is really piano. The real feat in singing is to approximate the chords as closely as possible for all grades of power from pianissimo to fortissimo, and therefore the beginner's incorrect piano is really detrimental, because it habituates the chord into wide position instead of close position.

The amplitude (which means the height and depth at which the chord moves up and down) in pianissimo is very slight.

FORTISSIMO.

In the fortissimo there is a greater expenditure of air. The column sent up is larger, but the opening in the glottis should also be as small as possible, and this greater body of air passing through the small opening increases the amplitude of the chords, and makes them bound up and down in a high arch, though at the same rate of vibration as the same pitch would vibrate in the pianissimo. In other words, the chords in pianissimo or fortissimo bound up and down in the same number of vibrations per second, but the bound itself in pianissimo is slight; in fortissimo is great.

Fortissimo is difficult for this reason, but there are other reasons. It is evident that if a large body of air must escape through a small opening, pressure in and about the larynx can easily result, and, therefore, the fortissimo, like the pianissimo, has its dangers.

The normal tone is easiest; that tone which we use in speaking across an average sized room. This is the tone power with which we are acquainted, which we have used all our life in speaking, in laughter, and is, therefore, one which we would naturally fall into and have the best control over. This normal tone quality would then be the beginning with which the student would acquire a fair range and the ability to sing a medium sized phrase or exercise. From this out it is best to work toward forte, always guarding against undue pressure in the throat or about the neck. As soon as this pressure is felt the power should be reduced or the tone stopped.

The pianissimo will be found far more difficult than the fortissimo. The schedule would therefore run: Train from normal to forte; forte to piano; piano to fortissimo; fortissimo to pianissimo.

CRITICISM.

BY ALEXANDER HENNEMAN.

"In the first place, I must take leave to tell them that they wholly mistake the nature of criticism who think its business is principally to find fault. Criticism, as it was first instituted by Aristotle, was meant a standard of judging well; the chiefest part of which is, to observe those excellencies which should delight a reasonable reader."—*Dryden, in State of Innocence.*

This is an excellent definition of criticism, and it would be well to apply this more directly in judging the work of pupils. In singing it is almost impossible to lay out the study in grades. The instrument is so variable among students that a precise course cannot be laid out. Some beginners, through natural aptitude, can make an excellent impression with a very small knowledge of their art; others who really know more, have studied longer and are intellectually far in advance of the first class, in their work presented to the public do not show up nearly so well. Furthermore, the instrument, changing almost daily in its health conditions for the better or worse, is influenced directly by nervousness, and the unfortunate victim shows up very poorly in his work.

To criticise the individual pupil adversely in a pupils' recital is senseless unless the critic knows the length of time the pupil has studied, the condition the voice was in before the studies commenced, the state of health and the state of nervous control at the time the pupil is singing. Any knowledge short of this precludes a fair estimate of the work, and yet no pupil is more quickly criticised than the singing pupil. In the piano recital the nature of the composition will about tell the audience what grade the pupil is in; not so the song for the singer. The sentiment of the words can so appeal that the simplest melody becomes beautiful and appealing if fairly well done at the hand of the experienced pupil or even the fairly good beginner. In a piano recital it would be out of the question for an experienced pupil to play some movement of an easy sonatina.

We hear one pupil sing whose fault is poor breath control; it would be unfair to thoughtlessly criticise the teacher or that pupil, because that might be the one grave error that both are working on, and perhaps are working on very successfully, though they have not quite finished the job. The next may have good breath control, but the intonation is doubtful; that is apt to be her grave fault, and this might be her first appearance, which was made to test her if she can hold the pitch before an audience as she has learned to do before her teacher and in her home. The third may have ex-

cellent low tones, but her high tones are poor. Why criticise this pupil if other points are good? For that might be, as before said, the only great weakness that this pupil has of which she is not yet fully cured. So other points in singing might be enumerated. The very fact that the singers are pupils is proof conclusive that their work must be faulty, for if the work of any pupil would not be faulty in some detail, would she then be a pupil; would she not be an artist, a finished product, perfect in all the phases of her art?

A recital in which the good points of singing are distributed over the entire class, and in which the errors of singing are also distributed promiscuously over the entire class (note that I say promiscuously), such a recital is of the highest honor to the teacher and his participants. The thing takes another hue if almost the entire class sings off the key, or if almost every face makes contortions trying to get the notes. This is a different story. This would show poor work and would give just grounds for unfavorable criticism. But if the errors are mixed among all the pupils, and also if the good points are mixed among all the pupils, and if the good points are far in excess of the poor ones, then we have excellent work by both the teacher and his pupils.

SINGERS AND SIGHT-SINGING.

Singers are frequently reproached with a lack of musicianship, and the reproach is often well deserved; but there are extenuating circumstances that may not occur to their critics. The foundation of a solid musical education should be laid at an early age, but it is not until adult years that the future singer becomes aware of the possession of a voice. Consequently if he has not been trained along musical lines he is confronted by the juvenile task of learning the a, b, c's of music, which is naturally distasteful to one who has left childish studies behind him. The effort to master petty elementary details that belong by rights to the time of childhood is peculiarly embarrassing and disheartening to the mature mind. What wonder, then, that many singers are disposed to spare themselves the necessary drudgery! They find that they can please their friends and the average audience whether or not they know a clef from a crumpet or a dominant from a dolman; that a knowledge of sight-singing does not enable them to shine in the eyes of others, so far as performance is concerned. It merely ensures accuracy and despatch in their work; it simply gives a confidence and surety of scholarship not to be had in any other way; it only means sparing the teacher and conductor, the organist and choir-master many a bad quarter-hour —but what are all these musicians for, if not to save the vocalist from the deadly necessity of buckling down to work and learning to depend upon himself? They ought to be delighted to aid the faltering footsteps of aspiring but lazy genius!

SIGHT-SINGING TAUGHT MORE ECONOMICALLY IN CLASSES.

Some fondly look to the voice teacher for training in reading at sight. That poor half-hour lesson! How much it is supposed to contain! Tone formation with its myriad subtleties, flexibility, style, conception, interpretation; the song, the vocalise, the aria—more than enough to fill an hour, if that were advisable. No; it is a subject for special study and is generally best mastered in a class. Class study gives the opportunity of singing in parts and thus of building up the harmonic sense, on which melody is really founded. For this reason instrumentalists commonly find it easier to acquire facility in sight-reading than those who approach it from a purely vocal standpoint. If the teacher can find no one to take charge of such a class he should organize one himself. But even that is not necessary if he will provide his pupils with Frederic Root's admirable self-instructor, "Methodical Sight-Singing" (which I have also found excellent for class work), and see that they use it—if he can! Here is the rub. It is so much more inspiring to be praised for one's beautiful voice, for one's spirited singing, than to plod one's weary way through the monotonous succession of *do, re, mi, fa, sol, la, si, do*, that the average pupil's ardor soon fails. As Mr. Root remarks, "The learner needs very little theory but a great deal of practice," and this necessary repetition, unsweetened by the encomiums of admiring friends, seems very dull to the solitary student and his enthusiasm—if he has any—is apt to die out. In this case the teacher may console himself with sundry bits of proverbial philosophy, such as the possibility of leading a horse to water which the animal refuses to drink, the impossibility of making men virtuous by act of parliament—even the extremely impolite one relating to pearls and their unappreciative recipients!

The question has its practical side. Singing lessons as a rule are the most expensive of music lessons. They range in price from one to five or six dollars each, while class instruction in sight-reading may be had for about ten per cent. of these rates. This disposes of the question of giving it a place in the singing lesson; when one pays for a high-priced article there is a natural objection to having it composed in part of one that is low in price. Of course if the student is inclined to shirk work the class lesson allows him to do so—but, as said before, parliament can only commend virtue; it cannot command it.

CHORAL SINGING HELPFUL.

Choral singing is an aid to musicianship in singers, but it is to be advised only under certain conditions. The singer should know enough to recognize symptoms of voice strain, and a conductor who does not consider vocal limitations should be avoided. Oratorios and modern choral works, too, in which the voice is treated from an instrumental point of view, are better left unsung by all but the well-trained. In many respects the chorus choir affords the best opportunity for the young or inexperienced; the music is simpler, there is less of it than in the choral society, and it makes less demand upon the vocal powers. A membership in one of the women's choruses now so popular in the larger towns is also good to promote musicianship among students of singing, especially if one takes an inner part. Schumann says in his "Advice to Young Musicians:" "Frequently sing in choruses, particularly the middle parts; this will help to make you a real musician."

I recommend all vocal pupils to find some one, either in their own families or among their friends, who is able and willing to play accompaniments and to rehearse their songs with them, at least twice a week if possible. This is fully as good practice for the pianist as for the singer; each learns from the other. The player is generally drilled in exactness of time, but is apt to fail in the subtle variations of shading and tempo that are especially necessary in giving life and animation to the restricted tone color of his instrument; these artistic deviations the singer often observes in a too exaggerated fashion, and to be brought nearer the normal needs the discipline of a strict accompaniment—an accompaniment, too, which the teacher does not always supply. For, knowing our pupils' weak points, unconsciously we often aid them where the lee is thin; support them in this place, hold back in that, and thus confirm them in certain little eccentricities which a less sympathetic accompanist drags to light.

Another important means in gaining musical independence and self-reliance is the memorizing of all songs. This, if carried out from the beginning, is by no means so difficult as might be imagined by those who have never attempted it, while the results more than justify the little additional labor involved. Notwithstanding the importance of an exact knowledge of the notes, it is but a means to an end, and when this end, in the shape of a thorough mastery of the work in hand, has been attained notation should not enter into the thought of the singer. He should interpret in terms of expression, not by painstaking attention to notes of varying length and pitch. If the music is used let it be only for occasional reference to guard against a possible failure of memory; hardly anything is so destructive to the impression of spontaneity, which is one of the greatest charms of artistic singing, as to see the eyes of a singer continually buried in a sheet of music.—*Frederic S. Law.*

NEW PUBLICATIONS.

The Orchestral Instruments and What They Do. A Primer for Concert-Goers, by Daniel Greggory Mason. Published for the H. W. Grey Co. Price, $1.25.

Decidedly the best book of the kind that has yet appeared. It is finely illustrated with both musical illustrations and photographs of orchestral performers playing upon the instruments described. These portraits are those of performers in Mr. Walter Damrosch's New York Symphony Orchestra, and add very greatly to the attractiveness of the book. While the work is announced as a primer for concert-goers, many Etude readers will find in it more of practical value than in some popular works upon the subject of orchestration. Used as a preface to Berlioz's masterly work, it should find a wide field in private classes and colleges.

Manual of School Music, by Frank R. Rix, A.B., M.D., published by The Macmillian Co., New York. Price 50 cents. Intended for supervisors and class teachers interested in the elementary grades of school music, this book is an excellent addition to the exhaustive works already extant. Dr. Rix has had ample opportunity of studying the nature of the work at first-hand, and the present volume is an excellent example of good judgment matured by practical experience.

Department for Organists

Opinions of Experienced Organists

SUGGESTIONS FOR PIANO STUDENTS WHO INTEND STUDYING PIPE ORGAN.

BY JOHN STAINER GRAHAM.

MANY young musicians intending to take up music as a professional career consider the study of the organ a necessity because it leads to a position with a salary, and thus insures the beginner a more regular income than he might be able to receive at the start from teaching. The writer feels that in this, as in all other art work, the musician should be guided by his strong personal desires. If he has a great liking for the organ and a keen desire to study the instrument, entirely apart from the question of possible future remuneration, he will doubtless become a fine organist. If, however, he simply looks upon the organ as a kind of convenience that will give some church congregation the opportunity of starting him in his work, he is not likely to become successful. Hundreds of young pianists have taken up the study of the organ for mercenary reasons, and as a rule they become mediocre organists and keep small positions during their entire careers.

THE PIANO AND THE ORGAN.

Because of the similarity of the keyboard many students imagine that the organ is simply another larger and more complicated form of a piano, in which pipes take the place of strings. If you are suffering under that delusion get it right out of your mind at once. The organ is an entirely and totally different instrument, and the only possible resemblance lies in the similarity of digital technic required. Everything else is entirely different, and it may be well for us to note some of these points of difference. After a pianist has mastered the technical points of his instrument and starts the study of organ he will find that he must make a special study of the following things:

1. The legato touch.

2. The ability to play on two or more different keyboards, or, as they are called on the organ, manuals.

3. The character and quality of the different sets of pipes represented by the stops.

4 The nature of different organ actions—(a) tracker, (b) pneumatic, (c) electric.

5. The art of combining the widely different tonal qualities of the different pipes so that the result will be artistic and beautiful.

6 A general knowledge of organ construction, so that if some little but nevertheless important part of the mechanism becomes damaged, repairs may be made which will keep the organ in working order until the professional repairer can be summoned.

7. A familiarity with the nature of the different kinds of mechanisms employed to blow or operate the organ—(a) water motor, (b) electric motor, (c) kinetic motor, etc

8. A pedal technic.

9. A knowledge of choir and chorus conducting which will lead the organist to give services of a high artistic and deep devotional character.

These, in fact, are only a few of the things which the organist must know and about which the pianist need never trouble himself. They indicate how much more comprehensive the work of the organist is. The organist who does not familiarize himself with these subjects will find himself handicapped on all sides. Distinguished organists such as Lemare, Eddy, Buck, Guilmant, Carl, Shelley, Woodman, Middleschulte and others are as familiar with organ construction as are most builders. While the pianist need not know very much about the interior of his instrument, so comprehensive and so complex is the organ that it is continually liable to accident, and a little accident may ruin a service or a recital if the organist is unable to make temporary repairs.

Let us consider separately the different subjects mentioned above.

THE LEGATO TOUCH AND MANUAL TECHNIC.

No matter how carefully you have worked at the piano keyboard to secure a legato touch, you will doubtless have a surprise waiting for you when you commence the study of the organ. You will find that you are either keeping down one key too long or that you are not keeping it down long enough. One of the best preparatory exercises you can take to cultivate this touch on the piano prior to going to the organ is the clinging legato exercise given in the first book of Dr. Mason's admirable series, "Touch and Technic." If you have practiced this exercise faithfully you will find that you will have much less difficulty when you reach the organ keyboard. The famous book of Dr. Stainer, used by so very many organists in teaching those who have had previous study upon the piano, has some valuable exercises, but the more modern work, known as "Graded Materials for the Pipe Organ," by James Rogers, the noted American organist and pupil of Guilmant, is equally valuable, and is now very extensively used by teachers who desire to introduce piano students to the enchanting mysteries of organ playing. The new "Beginner's Pipe Organ Book," by the veteran organist and teacher, George E. Whiting, is a splendid work, and destined to achieve great popularity

PLAYING UPON THE DIFFERENT MANUALS

One might naturally think that playing on the different manuals was a simple task, but the fact of the matter is that unless the pupil has been taught with the greatest exactness at the piano keyboard he will have some more surprises and possibly discouragements. To get both hands to play synchronously is far more difficult than some people would imagine. There are from one to four manuals on modern organs. Some few, indeed, may have five. When there are four manuals they are termed the Great Manual, operating the great organ; the Choir, the Swell and the Echo Manuals, each in turn operating its own set of pipes. Each set is really an organ unto itself, and the reader can readily see how necessary it is to have the hands on the manuals play in such a way that there is no raggedness.

Most organ teachers agree that it is better for the beginner to commence work upon a two-manual organ, since, when this is the case, the beginner gives more attention to having his hands work together as they should and less attention to the fascinating mysteries of registration or manipulation of the stops to produce different effects of tone color.

To make the hands work together with precision and independence requires minute attention. It is well to imagine two coins of exactly the same size. When one coin is exactly above the other the under coin is invisible from above. If the coins are not together an edge of the lower coin will show. In fine organ playing two tones that are to be sounded together should be played so that the first sounds start at one and the same time and stop at the same time. This seems but a trifling point, but the piano student finds it is difficult at the outstart, as he has always played upon one keyboard. Just why playing upon two different keyboards should make a difference is hard to tell. There are adequate exercises in the Stainer and Rogers and Whiting organ books mentioned, but the student will find that the trained ear of an experienced organist will be needed to determine upon his ability to play synchronously.

THE CHARACTER OF THE STOPS.

The study of the tone quality of the stops is an art in itself. There are hundreds of organists who have never mastered it. Those who depend upon instruction and what they may read in books will very rarely be successful. It needs more than the teacher to elucidate this interesting and fascinating subject. Books such as Dudley Buck's "Organ Accompaniment" or Bridge's masterly work, "Illustrations in Choir Accompaniment," are valuable, but they are likewise worthless unless supplemented by exhaustive personal study. The skillful teacher can call your attention to peculiarities of tone color, but you yourself must become so intimate with the different tone colors that you can recognize them at once by their sound. It is a splendid idea to have some organist friend examine you occasionally in this matter. Sit in some remote corner of the church and name the stops as he plays them, Diapason, Violine, Clarionet, etc. You must remember that the organist is really the conductor of a big orchestra. As the organ increases in size his orchestra increases. Each new stop added is in reality much the same as a new player added to the orchestra. Advance very slowly in this matter. Simply pulling out stops where indicated in the music by no means indicates a proficiency. You must know, and know why you know.

The mixture stops is often a mystery to young pianists who would become organists. It is simply a mechanical device designed to fill out the tone by means of representations of the upper harmonics and partials. Here you will find that a knowledge of acoustics will be of value to you. It will assist you to comprehend why organists have put such stops on organs.

The art of combining different tone colors to produce individual effects and a desirable tonal balance is a study you will continue as long as you play the organ. For this reason it is particularly desirable for you to start with only a few stops and master these absolutely before you go to others. Do not essay various orchestral effects until you have mastered the rock-bottom principles of "straight" organ playing with a few stops.

The "Soft Preludes" of Geo. Calkin, short pieces by Smart and others, and the pieces which may be found in collections such as "The Organ Player," "The Organists' Repertoire" and similar compilations by Shelley, Flagler, Eddy and others, will be of decided value. At first avail yourself of the advice of some experienced teacher or organist friend. He will show you the short cuts, and in a case like this a little experience is worth tons of theory.

HOW THE ORGAN IS CONSTRUCTED.

In the school of church music in Berlin one of the first things shown to the visitor is an organ, which the students are obliged to take apart and put together again. This is considered one of the most essential parts of the young organist's education. The German organ teacher, with his proverbial thoroughness, feels that his pupil will understand the instrument much better when he has had it apart. He may be right. Very few American organ pupils have this privilege, but it is a privilege that in some cases may be readily secured. Let him go to the nearest organ manufacturer and ask to be permitted to watch the construction of an instrument. In many cases the manufacturer, feeling that some day he may be repaid with an order for a new organ, is often very obliging and is anxious to explain the merits of his instruments. Organ manufacturers are usually zealots, sometimes artists, and are often so enthusiastic that they will go to no end of pains to assist the sincerely enthusiastic beginner. Before you go, however, it would be well for you to read such books as Matthews' "Handbook of the Organ" or Williams' "Story of the Organ."

One of the unfortunate things about an organ is that it usually breaks down when most needed. There seems to be sort of human vindictiveness in the instrument that "cyphers" on the morn of a Christmas service or commences to "squawk" just before a recital. It often takes days to summon the repairer, and if the organist is unfamiliar with the nature of the instrument on the other side of the manuals he is often placed in a hazardous position. The writer distinctly remembers an Easter service that was saved just five minutes before the voluntary by the repair of a pipe that would persist in "speaking" when it should have been silent. He also remembers another service when his choir was obliged to sing *a capella* because of an accumulation of vegetable growth (moss) in an old water motor.

The organist should also know something of the different kinds of motors or engines used to operate the organ or to supply wind. The simplest of these is the human blower, who sits behind the instrument patiently pumping away and sometimes reading literature that is not exactly devotional. He rarely gets out of repair, and when he does it is easy to get another engine at once. The water motor is also very reliable and inexpensive, but in most modern instruments the motor is electric. The electric motor is usually much quicker and often much stronger. It is wise to know as much as you can about these instruments. If you do not know how to start the electric motor, for instance, it is a very easy matter to "blow out a fuse" and cripple the motor for the entire service.

On some modern organs there are electric or kinetic blowers which are said to be very efficient.

The action of all the older organs was what is known as the tracker action; that is, it was an action dependent upon wooden levers, known as "trackers." This action was comparatively light in the small organ and when only a few stops were used, but in the larger organs, in which there were a great number of stops, it took the strength of a pugilist to play when the full organ was used. One old organ in New York was represented as requiring a pressure of at least two pounds on each key to operate it when the full organ was employed. Thousands of these old tracker action organs still exist, and many more will doubtless be made for churches where the more expensive and more efficient pneumatic or electric actions are too costly.

In the pneumatic action the notes are operated by streams of air (through tiny tubes), which are liberated through pressure upon the keys. This action is very quick and satisfactory in most cases. It reduces the pressure at the keyboard very greatly, so that comparatively little strength is required. In fact, the touch in most instances is lighter than that of the piano. This enables the organist to play fluent and rapid passages with comparative ease and, better still, it makes it possible for women to undertake organ study, which had hitherto been prohibited to them by the great strength demanded of the performer on large organs.

The electric action is used on most modern organs of considerable size. The notes are operated by means of electric current and this has made it possible for an organ to be played from a keyboard or console located at a considerable distance from the pipes themselves, but connected by a cable. One organist in a New York church used to move his console out in the entry to the church when he desired to practice in hot weather. The organ itself was one hundred and fifty feet away. Some organists have found this of great value in estimating the effect of their own playing when heard at a distance. The electric action is practically instantaneous, and if of good quality it does not readily get out of repair. The main difficulty is from corrosion. Some modern makers use gold and platinum at the points of contact to prevent this.

Most young organists think that the main point of difference between the organ and the piano lies in the necessity for securing a pedal technic. This is essential, but from the foregoing he may see that the pedal technic is only a part of the work he will have outlined for him. Separate pedal exercises, like those designed by Dudley Buck in his "Pedal Phrasing," or Geo. E. Whiting's "24 Progressive Studies," are valuable, but the young organist will find that his greatest difficulty is in getting the pedals to work with the hands. The pedals are simply another manual, and although operated by the feet they should not be considered as being in any way different from the manuals. The musical significance of the pedal organ is no less than that of the other organs. The organist should think of the organ as one instrument and not as several different instruments. There is a great necessity for very slow practice upon the pedals. The pianist who has become skillful at the keyboard and has tasted the delights of playing in an unrestricted manner is loath to give sufficient time to the mastery of the pedals. He wants to jump ahead and get effects on the organ like those to which he has become accustomed in the piano. This is a great mistake. Commence to master the keyboard under your feet with the same slow and painstaking methods you employed to master the keyboard under your fingers. Above all things work for the sense of position that must always be the guide of the skillful organist in employing the pedals. Do not look at the pedals any more than is absolutely necessary.

In most metropolitan churches the organist is also choirmaster. In some cities the custom of having a separate chorister still prevails and has met with considerable success. In most instances, however, the church heads prefer to have the organist assume the duties of choirmaster, since this prevents possible friction. After the young student, with a proficient piano technic, has acquired sufficient technic to enable him to play the organ creditably he often imagines that directing the choir is something that does not require special study and that he will FALL INTO IT INTUITIVELY. No more ludicrous mistake could be made. Choir directing is a separate and distinct art, which requires experience and skill, and most of all a rudimentary knowledge of the voice. We will not mention the matter of diplomacy, but the choirmaster who is not a diplomat of

(*Organ Department, continued on page 642*)

Department for Violinists

Edited by - - ROBERT BRAINE

ABOUT LABELS—FRAUDULENT AND OTHERWISE.

BY ROBERT BRAINE.

[Special Notice:—So very many inquiries have been received at the office of THE ETUDE regarding old violins that we have requested Mr. Braine to devote a portion of his department to the subject, and to make clear to our readers how utterly impossible it is to determine the value or genuineness of a violin without a personal inspection by an expert. The label in the violin means little or nothing, and hereafter we are forced to request our readers not to send inquiries of this kind, since it is absolutely impossible to give reliable information by correspondence.—EDITOR of THE ETUDE.]

ONE of the queerest freaks in human nature is the child-like faith people have in violin labels. It is perfectly astonishing what weight an old fraudulent counterfeit label has with the average man when glued in an old battered fiddle. Fully half the queries which are addressed to the violin departments of musical journals are in regard to old violins and the labels inside them.

The fact of the matter is that a label purporting to be that of one of the great Cremona masters, when glued inside a violin, has, as a rule, no significance whatever, except that as a usual thing it indicates the model which the maker has followed in making the violin. The average man who submits his violin to an expert for examination as to its pedigree is always surprised when he sees that the expert looks at the label last, if he looks at it at all.

Labels can be pasted in violins and removed at will, and cases are not unknown where *unscrupulous makers and dealers have placed genuine labels in imitation violins.* Where violins are made in quantities for the trade in European countries, with the cheap labor which is there available, imitation labels of all the great makers can be obtained in any quantity and at any price, from the imitation of Stradivarius and Guarnerius, executed with the skill of the accomplished counterfeiter, to cheap, rough labels run off from the press by the thousand and meant for the cheaper grade of violins.

As far as I know there has never been any law passed in any country to forbid the making of these counterfeit labels and placing them in violins for the simple reason that they are intended to indicate after what great maker the violin is patterned, and not to seek to make people believe that it is the genuine article. Just in the same manner the tourist in European art galleries will notice hundreds of artists and art students copying works of art by the great masters, for which there is a ready sale when well executed, but which are not at all designed for the purpose of deceiving people into the belief that they are originals.

People read of sales of genuine Stradivarius violins for prices ranging from $5,000 to $10,000. They are also aware that there have been cases where genuine Cremona instruments have been discovered in pawn shops, tenement houses, fishermen's huts, etc. Consequently when they spy a Stradivarius label in an old fiddle their interest is aroused, and they at once jump to the conclusion that the violin is genuine because the label says so. It is like hunting for a lost diamond, or buried treasure, or a lost gold mine. It appeals to one of the most powerful instincts in human nature.

It is hard to open a newspaper but what there is found an account, either in the form of a special dispatch or even an Associated Press bulletin, detailing the finding of a genuine "Strad" in some out-of-the-way place. Some hodcarrier or barber or policeman rummages in his garret some fine afternoon and fishes out a toil-worn, dusty fiddle. He is not much impressed until his eye lights on the magic name of Stradivarius on an old, dirty, dust-covered label inside. Great excitement follows; the leading violin teacher of the village pronounces the violin genuine. An article about it follows in the local paper, which is wired out in all directions by enterprising special correspondents.

The truth of the matter is that there is in existence to-day, at the least calculation, more than a million spurious Cremona violins, all duly ticketed with the illustrious names of Stradivarius, Amati, Guarnerius, etc., some of them really old—for the imitation of Cremona violins began as soon as their great excellence began to be discovered—and others so new that the varnish is still soft. Some of these violins are made in the crudest manner, others are fair imitations, while a very few are made by artist hands, and are such remarkable fac-similes of the genuine as regards shape, varnish, general appearance and all the little tricks of design that distinguished the original that only an expert can tell that they are not genuine. More than once imitation Cremonas have been stopped in the custom house because they were believed to be genuine.

There are thousands of people in this country who possess violins which they believe are of great value and genuine instruments. The great majority of these can be pronounced counterfeits by a violin maker, dealer or violinist who possesses even a slight knowledge of the violin-making art. A few of the number will require the judgment of a real expert, and real experts are very few in number in any country in the world. It is very much the same as in detecting a difficult counterfeit among spurious bank bills. Some counterfeits are so well executed that they deceive experienced bankers who are handling bills all day long.

Genuine Cremona violins are extremely scarce, and the average violin maker, dealer or player in this country sees very few in the course of his lifetime. Where, then, can he acquire the experience and knowledge requisite to detect a counterfeit made by a master hand? I have known of genuine violins which were pronounced counterfeit, and of counterfeit Cremonas which were pronounced genuine by violin makers and dealers in some of the large cities of the United States, the truth concerning them only being learned when they were submitted to really eminent experts.

It is probable that the greatest number of experts in judging Cremona violins are to be found in London, which is the greatest market for old violins in the world. These men have seen and studied most of the great Cremonas of the world, and have studied the art of judging them so long that it has developed into almost an instinct with them to know the true from the false.

There are a few experts in our own country, and some of the large dealers in old violins will examine an old violin and give a certificate, detailing their opinion as to its maker, to what school it belongs, its probable age, value, etc., for a fee of about $5.00.

TRIALS OF A VIOLIN BUYER.

A NEW humorist has arisen in the person of J. C. McClellan, who has written a description of his trials in buying a violin for the *Musical Enterprise*, which will be enjoyed by all violinists. He writes as follows:

"Each and every maker and dealer stated in no uncertain terms that his violins were the best. Each also asserted that the long-lost art of the varnishes used by the Cremona makers had been rediscovered by him, and all others were frauds.

"They also cautioned the unwary not to buy a violin of baked wood, or foreign wood, or American wood, and I read about graduation and acoustics and dynamics, and artistic scrolls, and Cremona models and Strad. models, and Guarnerius models and other names that gave me the toothache to pronounce; and genuine Italian violins made in Germany, and genuine German violins made in Italy. And some advised me not to buy a new violin and some not to buy an old one, until I decided that the whole business was rot, pure and simple, and I would advertise. So I made known my wants as follows: 'Wanted, a violin.—The undersigned wants a violin that can stand up against seven horns, two clarinets and two drums, and the rumble of a skating rink. Don't care a continental whether said violin is made of baked, boiled or fried wood, 10,000 years or five minutes old; don't care whether it is covered with the old Cremona dope or varnish, or just ordinary paint, or whitewashed; don't care whether it was made by Stradivarius, Cremonius, Anno Domini 1721, or Patricka Murphi, A. D. 1909; don't care whether it is machine-made, hand-made or made with the fork and a spade; don't care whether the wood is foreign, domestic or a dry goods box. What we want is a violin that has the tone and plenty of it, and can come out and tell it in the above orchestra. Anyone having such to sell, or give away, can forward the same on approval. Specify price and patiently await the trying out.'

"In about two days after my advertisement appeared the Wells-Fargo Express wagon drove up to my residence and commenced to unload what appeared to me about 1,000 boxes. Says the driver: 'The rest of this consignment will be delivered as soon as we can sidetrack the car it is loaded in.' 'What are all these?' says I. 'Violins, my dear sir, sent you on approval,' said he, and sure enough they were. Violins! Violins! from everywhere. The illustrious and industrious Stradivarius, who is supposed to have lived in Cremona during a short gap between the years 1600 to 1725, appeared to have produced three-quarters of the lot, and if he was responsible for all the violins which bear his name he must have worked twenty-four hours each day for 3,000 years.

"There was a good sprinkling of Guarnerius and Bergonzi and Maggini and Amati, and every model and make known to the fertile mind of the fiddle-making Dutch. I saw at once that I was up against a job, so I began to try out the most likely ones. I sent my wife out in the cow lot and instructed her to listen while I played, and when she heard one with a voice like a trombone in the bass, and like Mmes. Patti or Yaw in the treble, to signify it."

YSAYE'S GUADAGNINI.

WHEN Eugène Ysaye was young and poor he coveted a Guadagnini violin that he saw in a pawnbroker's window in Hamburg. Though he could not dream of purchasing it at that time, he went into the shop one day and asked the pawnbroker to keep it for him, as he might by chance be able to buy it at some future date, says *M. A. P.* The obliging pawnbroker agreed to lay it aside for a reasonable time.

All the way back to his lodging house Ysaye worried over his inability to appropriate the violin at once, but on reaching the house, to his great astonishment, he found an old friend from Belgium there awaiting him. Ysaye immediately told him about the Guadagnini, and begged him to lend him the money to buy it.

"It's a large amount to pay," was the friend's reply, "and I haven't as much money with me."

"Would you lend it if you had?" asked the budding violinist.

"Yes," said the friend, "for I believe in your future and in you; but, as I have said, I have not the money."

An inspiration seized Ysaye.

"Look here," said he; "you deal in diamonds, don't you? Well, then, just leave a few diamonds as security and get me the Guadagnini."

The friend was so taken aback by the proposal that at first he was speechless; then, realizing the life-and-death seriousness of the young violinist, he consented to leave a bag of stones as security for the instrument.

"In this way," relates Ysaye, "I was married to my first love among the fiddles—my beautiful Guadagnini."—*Music.*

A SMALL CAUSE OF BIG TROUBLE.

BY JOEL B. SWEET.

IT occasionally happens that a violin develops a buzzing or rattling tone, and sometimes instruments affected that way have been taken apart to examine whether the base bar or a corner block or the lining is loose, and when these are found intact and in place the real cause of the trouble has continued to remain a mystery until some sharp eye has found that rosin and dust and possibly varnish has collected and hardened in the narrowest part of the soundholes. While this substance remains hard and intact, cementing, as it were, the wood solidly together, no very bad effect is noticeable, but let the bond be broken and there ensues the disagreeable huzzing and rattling caused by the rubbing, under vibration, of the opposite sides of the soundholes together. I have had violins sent to me hundreds of miles to correct the trouble, and have done so in two minutes with the point of a penknife.

THE OLD AND THE NEW.

THE test of old and new violins which is shortly to be made in Paris is attracting attention all over the world. The best new violins made by the present-day and recent violin makers are to be tried side by side with the Cremona masterpieces. The jury, which will be composed of eminent violinists and musicians well known in the musical world, will not be allowed to see the instruments or know which are being played, for a curtain will be hung in the room in which the violins are played, dividing it into two parts, the judges on one side and the violin players on the other. Similar passages will be played on each of the instruments entered in the competition, and the judges will try to guess by the sound alone which violin is being played. The result will be awaited with great interest. There is hardly a violin student but has indulged in the interesting and somewhat amusing pastime of trying to guess a number of violins by the sound, and everyone who has engaged in it is aware of the queer pranks the ear plays one when he is not allowed to be prejudiced by knowing what violin is being played. Many violin makers and not a few violinists claim that there is much superstition in the reverence for the old Cremonas, and await the test with confidence, believing that the latter-day violins will hold their own even in comparison with the masterpieces of Stradivarius.

BOOKS ABOUT VIOLINS.

Violin Making, by W. H. Mayson. Cloth, $2.00, net.

This volume embellished with 31 full-page photo-etchings illustrates the process of violin making in every stage, from the rough slab of wood to the finished instrument. It avoids learned terminology, and is written in simplest English in a clear and lucid style. He begins by showing the young learner how to choose the best wood, and pays exhaustive explanation to the new violin to be.

The Repairing and Restoration of Violins, by H. Petherick. Cloth, $1.00, net.

This volume is of invaluable worth to all violin owners. It contains 50 illustrations by the author. The eighteen chapters are devoted to the proper sort of glue, its preparation and use, loose finger boards, worn peg holes, cleansing the interior, repairing lost portions, removal of a fixed sound post, lining a thin back, varnishing, etc.

The Technique of the Violin, by R. Scholz. Cloth, $1.00, net.

In its entirety presented according to the latest systems and illustrated with numerous explanatory examples. Together with the art of musical interpretation with special references to the art of violin playing. A practical text book for violinists.

Famous Violinists of To-day and Yesterday, by H. C. Lahee. Cloth, $1.50, net.

Illustrated with 10 photogravure portraits.

How to Study the Violin, by J. T. Carrodus. Cloth, $1.00, net

A series of five chapters on strings and tuning, bow and bowing, of faults and their correction, of scales and their importance. Also a course of study. The volume concludes with chats with students on the violin devoted to violin makers, and articles on harmonics, octaves, etc.

"Yes, Germany has turned out a great many violinists, and is still turning them out."

"Well, can you blame her?"—*Exchange.*

Answers to Violin Queries

(See Special Note at the beginning of the article on "About Labels—Fraudulent and Otherwise.")

E. W. N.—The label in your violin when translated would read: "Anthony Posch, maker of string instruments, Vienna, in the year 1723." Your violin may be a good one, although Anthony Posch is not known to fame as a violin maker. It frequently happens that excellent instruments have been made by obscure makers.

F. P. B.—The inscription on the label in your violin, "Anciaume Le Jeune," stands for "Anciaume Junior." The maker is of the French school, but of no particular note. Your violin may be a good one for all that. There are thousands of violin makers scattered all over the world, many of whom have made excellent violins, but who possess only a local reputation.

C. F. H.—Twenty-two years of age is very late to commence the study of the violin. I have never seen an instance of where anyone starting at this age became a really thorough violinist. Although it is extremely doubtful if you could learn to play difficult pieces in an artistic manner, there is no reason why you should not be able to learn a great deal, so as to afford yourself and others a great deal of pleasure.

2. A good bow certainly helps the player to produce a good tone. One costing say five to ten dollars would no doubt answer your purpose.

3. Emil Kross' "The Art of Bowing" is a good work and will help you to acquire a good bowing, if studied under a good teacher.

4. By a "singing tone" is meant one where the string is kept in perfect, steady vibration, corresponding to the steady pressure of the breath on the vocal cords in singing

M. D.—By "Niclomatic" violin you no doubt mean "Nicolas Amati." Nicolas Amati was one of the great makers in Cremona, Italy.

H. L. S.—Italian methods and technical works on violin playing written by Italians are as follows: B Campagnoli, B Campagnoli and Balliot, G Papini, Paganini (Caprices), Fiorillo (Etudes), Casorti (Technic of the Bow).

2. If you have time to study another instrument, by all means study the piano. It would do you no special injury to study the cello in connection with the violin, except that the extra time had much better be put on the violin if you expect to make that your principal instrument.

3. Talent varies so much that it is impossible to say in what year the study of Krentzer should commence. This should be left to the teacher.

4. I have never met with a first class violinist who began to study as late as 17 or 18 years of age. The development of an artist must commence in early youth The frame must be moulded to the instrument, and the muscular and nervous systems of both right and left hands and arms must also be adapted to this special purpose of violin playing. It is doubtless true also that the musician's brain itself must be adapted for producing the technic required for various instruments, and that this adaptation must commence in early youth.

A. W.—If you are able to play the first two books of Kayser and the Schradieck Scale studies really well, there is a good chance for you to improve, even although twenty-five years of age. A violinist who already has a foundation can make great improvement in early manhood or even middle age. It is where the beginning is made at these periods that there is not much hope for success. With diligent study you might become a competent elementary teacher, or a violinist in an orchestra where music of not too great difficulty is performed.

D. J. M.—No one but an expert who has made a life study of the violin can tell if your violin is a genuine Guarnerius. Labels pasted inside mean nothing, as ancient looking labels can be purchased and pasted in violins, or genuine labels can be pasted in spurious violins. Leading dealers in old violins have experts who will examine your violin and pass on its genuineness, for a fee of greater or less amount.

R. B.—Rubbing your left hand with alcohol just before you play will dry your hand. Rubbing the strings with oil of sweet almonds, taking care not to apply the oil to the part of the string which the bow touches in playing, will save your strings to a great extent if they break frequently from excessive perspiration Silk strings should be used when the hands perspire much, although the tone is not as good as gut.

S. D. L.—The vibrato on the violin is produced by a more or less rapid movement backwards and forwards of the tip of the finger on the string. It can be produced in three ways—by the movement of the finger; by the movement of the hand from the wrist, and by moving the forearm. Of these the movement of the hand from the wrist is preferable and can be better controlled. Occasionally good violinists use the fore-arm in producing the vibrato, but it looks awkward and ungainly. The vibrato can be produced very well in the first position, from the wrist, if the grip of the first finger and thumb on the neck be relaxed. It is very difficult to describe technical methods in violin playing by written descriptions. A single lesson from a good violinist would make all this clear to our correspondent.

J. M. C.—Your violin is evidently the work of an early Russian violin maker of St. Petersburg. He is of no special note, and probably possessed only a local reputation. The violin may be a good one nevertheless.

O. F. S.—1. It is against the policy of THE ETUDE to discuss the merits of violins made for the trade by modern violin makers.

2. There is a work by August Riechers, translated from the German, which deals with the construction of the violin, and which gives the exact measurement of every part of the Stradivarius violins. The work is "The Violin and Its Construction." Riechers was an eminent violin maker in Berlin, and his work is highly scientific in character. The measurements are given according to the metric system.

Department for Children's Work

Edited by - - C. A. BROWNE

THE STORY OF THE SONATA.

BY C. A. BROWNE.

[The following is suited for reading in pupils' clubs or in musical history classes. It is difficult for the very young pupil to comprehend the meaning of the sonata without the assistance of some keyboard illustration on the part of the teacher. For this we suggest the use of the Mozart Sonata in C, an analysis of which, by Preston Ware Orem, was published in THE ETUDE for March and April, 1903.—EDITOR of THE ETUDE.]

THE fundamental principles of the sonata lie at the basis of most modern composition; but you and I would never guess that it was the musical grandchild of a set of jolly dance-tunes which used to be called by different names, in the various countries, during the seventeenth century, when they were immensely popular.

In Italy, these lively groups of tunes were called Sonata de Camera (Chamber Sonata); in Germany, they were called Parties or Partitas; in France, they were commonly known as Ordres, and in England, they were generally called Lessons, or Suites of Lessons, and continued to be so called till after Handel's time. For "The Harmonious Blacksmith" is in the fifth one of the "Suites de Pièces pour le Clavecin," or Lessons, which the great Handel composed for the little Princess Anne, his royal pupil, the daughter of the Prince of Wales.

THE SONATA AND THE CANTATA.

Among the old musicians anything called a "Cantata" was sung, from the Italian verb *cantare*, to sing. And anything called a "Sonata" was played upon an instrument, from the Italian word *suonare*, to sound. So that after a time they began to call a composition for instruments alone a sonata, although these early attempts were very different from our present sonatas.

Yet, from the first, the scheme was practically the same. For it consisted of dignified animation, to begin with, an expressive, slow, cantabile (in a singing manner) movement for the center, and light gaiety to end with. You can compare this yourselves with what Stainer's dictionary says—remembering that movements are separate pieces, but are intended to be played one after the other.

STAINER'S OUTLINE

Stainer tells us this: "A modern sonata is generally constructed upon the following plan: The First movement is an Allegro, sometimes, but not always with an Introduction. The Second movement is frequently called the Slow movement, and is set in any time between *Adagio* and *Andante*. The Final movement, or Finale, is an Allegro written in what is called sonata form, or it is a Rondo. Now a Rondo is so named because it comes 'round' to the same theme, time after time. Between the first and second movements, or between the second and third, there may be introduced a short, bright little piece—either a scherzo, which means 'a jest,' or a minuet and trio. The minuet was a graceful old dance, of French origin, and is the principal one of those old-fashioned tunes which has to a great extent retained its position. It has changed very little since Mozart's day; and an example of the minuet is found in most of the sonatas, just as some family trait or feature is often handed down from one generation to another. There was the Bach family. For two hundred and forty-one long years there were professional musicians among them, in each series of children.

The minuet, which is in triple time, is usually followed by a second minuet which is called a trio, on account of its having been originally in *three parts*—for three instruments of the band; because a sonata is not confined to one instrument.

When the composition is for either one or two instruments it is called a sonata, such as those beautiful works of Mozart's and of Beethoven's for violin and piano. But a work in the same form for more than two instruments is usually named accordingly—a trio, quartet, quintet, sextet, septet, octet, etc. And a symphony is simply a sonata on a large scale, for an orchestra; or, you may say, it is a sonata for a band.

One of the movements of a sonata must be written in what is called the sonata or first movement form, because it is usually the first movement which is so written. This true sonata movement employs two themes, or airs, which are first contrasted with each other—then developed or worked out—then repeated, with the first one in the key of the movement as at first, and the second one in the key of the movement also, instead of in the key of the dominant (the fifth of the scale), as at first. This is all that is meant by those large, hard words—I. Exposition. II. Development. III. Recapitulation—that are used to indicate the plan of a first movement.

And we must not forget that the first and last movements of any sonata must be in the same key, though one may be in the major and the other in the minor. It is this tonic, or key-note, that gives the key-name to a sonata—as the sonata in C, etc.

In modern sonatas the other movements are generally in different key, but so related that the change from one to the other will not offend the ear.

The string quartet, of which we hear such frequent mention, is a sonata for two violins, viola and violoncello. This form has been a great favorite with composers. Haydn alone wrote 87 quartets. But then he wrote 125 symphonies. Just think of the great knowledge and of the immense, painstaking labor.

"CONSTRUCTION OF THE SONATA."

A sonata is made up of a number of little pieces, but there is a carefully considered plan at the bottom of it. And with all the composers, if we look carefully, we will see that the general design is this one, which we may write or paste on the very next sonata that we study:

1st. There is the preliminary summons to attention, with perhaps a slow introduction, which was meant to put the audience in a proper mood for what was to follow.

2d. A slow movement, which was an appeal to the emotions.

3d. The finale—a lively reaction after emotion—as though the enchanter in the old fairy tale was bringing us back to every-day life again.

Once upon a time there was a wicked German critic, who evidently had not the proper respect for this type of music. And he said he believed that the sonata was intended by the early writers to show in the first movement what they could do; in the second, what they could feel, and in the last, how very glad they were to have finished. After such a naughty speech something dreadful ought to have happened, but the story ends right there.

HOW IT DEVELOPED.

The sonata form did not spring up in the night, like a mushroom. Neither did any one musician invent it. But it took form by degrees, and it grew, and it grew, and it grew under the efforts of many generations of composers. From its crudest beginnings to its highest development as an art form took nearly 200 years.

The historian Ambros is bold enough to say that modern music is as much indebted to the dance-tunes which were played by the despised town-piper of the Middle Ages—who corresponded to our gutter-band—as it is to all the learned ingenuities of the great German composers. He also says that it is from the dance-tune that modern musical forms have gradually been developed.

Now, let us see what he meant by such a daring speech.

MUSIC IN THE DARK AGES.

Those of us who have studied universal history know that the Middle Ages are called the Dark Ages, because there was war and confusion among all the countries. Might was right, and nobody's life was safe—or their property either. There were no free schools, such as we enjoy, and there was dense ignorance, sometimes even among the upper classes. The monasteries were comparatively secure, and it was there that the learned monks treasured much of the ancient knowledge and of the literature and art that have been handed down to us.

There they labored patiently, for a period of nearly 700 years, to produce that wonderful church music called Polyphonic—or many-voiced—which was a remarkable part of their church service, and required most highly trained voices to sing it properly. The voices in these choral movements entered, one after another, singing the same phrase, in the same key, but at the different pitch which best suited each one. To us it would seem like a hopeless task to make beautiful music out of such apparent disorder, but they did it by following out certain mathematical principles, which they called the rules of counterpoint. In old times the notes were called points—so the word meant point against point, or note matched against note. For no matter how, in this polyphonic music, the melodies were interwoven—as you would braid the strands of a daisy chain—yet each theme was independent and complete in itself, and all of them were equally important.

WHAT THE FUGUE IS.

In those days music was mostly vocal, and it was in trying to imitate these choral works that led composers to write that form of instrumental music which is known to us as the fugue. The name is taken from the Latin verb *fugare*, to flee, because the subject (or tone) seems to flee throughout the piece, the other parts appearing to chase it—just as in the old church canon the different voices sang the same melody throughout the movement, just a little after one another.

Goethe once said that "the history of the world is a mighty fugue, in which the voice of nation after nation becomes audible."

This style of music attracted the talents of the greatest composers of what is called the first classical period—from 1700 until 1750—up to the time of Bach's death. For pure counterpoint reached its highest point in Bach. His fugues have excited the wondering admiration of musicians of every nation and school. What he accomplished was so stupendous that his successors could not keep up with him, and the fugue became, in less skillful hands, merely a musical puzzle which needed a learned musician to understand, let alone to enjoy. So it is no wonder that a joker once defined the fugue as "a piece of music in which one voice after another comes in—and one listener after another goes out."

Even before the death of Bach a new form of music had begun to develop—that we call the sonata form, although there was no fixed line of separation where the one kind of music stopped and the other began, as it unfolded very slowly, through an intermediate stage called the suite—which was an arrangement of short dances. And as the wandering minstrels of that day carried these national types from land to land, they were so pleasing to people in general that they were accepted everywhere—not only as accompaniments for dancing, but also by the best composers as a basis for artistic instrumental compositions.

BACH'S SUITES.

Bach's Partitas and the French and English Suites are made up of the dance forms which were in vogue just then. There were allemandes, courants, bourrées, sarabandes, minuets, gavottes; yes, and jigs—which were the only ones admitted of English or gin. Bach spelled "jig" "gigue." Pavans and galliards were not only in common use for dancing in Queen Elizabeth's time, but were also adopted by the great composers. Among other dances of the period were the passepied, loure and the polonaise, of which I have already told you the history, some months ago.

In those days each suite included a considerable number of tunes, from four to seven, which were, of course, shorter than our movements. Bach's suites are generally longer than those of Handel.

CORELLI'S SONATAS.

In some cases the works are described as "sonatas or suites." Many of those which were called sonatas might just as well have been named suites, as they consist of a prelude and a set of dance tunes. Such were the first sonatas of Angelo Corelli (1653-1713), one of the most influential of the early Italian violin composers. He was born thirty-two years before Bach, and may be said to stand at the head of all modern instrumental music, for hardly anything written for instruments before his time appeals to the modern hearer. He tried to unite in his works the attractive and popular features of the church music, as well as of the songs and dances of his time.

In the suite all the movements are in the same key. In the sonata the various movements are in different, though related, keys. So that the sonata gravitated, step by step, away from pure dance forms, and toward more complicated conditions. Bach followed the lines laid down by Corelli, but it was not until the time of Bach's third son, Emmanuel Bach (1714-1788), that the old fugal style began to lose its hold. This Bach was such a powerful agent in establishing this form of music that he has been called "the father of the sonata." But the gradual development of that form was to be the great work of Haydn's lifetime. The set of ten celebrated sonatas by him should

hold an honored place in every amateur's collection. Mozart's sonatas should receive the same attention. Haydn began to write symphonies at the age of 27. He was the son of a country wheelwright and his dance-tunes have a jolly ring that comes of his healthy, out-of-door childhood.

Mozart was a wonder-child, of course, and he began to write symphonies, as well as operas, at the tender age of eight. His C minor sonata, written in 1784, is considered to be his greatest piano work.

BEETHOVEN'S SONATAS.

Beethoven took up the form where Haydn and Mozart left it. Just as Bach represents counterpoint, Beethoven stands for the era of the sonata. In Haydn and Mozart we find bright, tuneful subjects, whereas the purpose of Beethoven's themes is to express deeper emotion. The greater part of his work, and the best of it all, is in the sonata form, whether it be for one or more instruments. His works sound fuller and richer than those of any composer since Bach. And yet this great master wrote three such simple sonatas that even beginners may study them—one in C major, one in G major and the third in F major. With Beethoven the sonata form reached its highest development. He bestowed extreme care on every note. The world has seldom seen such an industrious worker. He believed that certain emotions required certain keys for their expression. And it is certain that the key of C minor (in which the "Fate," fifth, symphony is written) occupies a peculiar position in his compositions. The works in which he has employed it are, with very few exceptions, remarkable for their beauty and importance. He composed 32 sonatas—five of which were written during the sorrow and deafness of those last, unhappy years of life. In place of the old minuet movement he introduced the scherzo, which is a playful strain and somewhat quicker. Liszt called the scherzo of the Moonlight Sonata "A flower growing between two abysses." Because there comes first that broad, slow, beautiful movement which is practically a song without words, and was compared by a critic to the wandering of a boat by moonlight along the shores of Lake Lucerne, with the soft waters lapping a gentle accompaniment to the melody—then this dainty scherzo—and then the tumultuous last movement, which is one of the master's most impassioned creations.

WHY THE COMPOSERS DEVOTED SO MUCH ATTENTION TO THE SONATA FORM.

The story of music is one of slow growth and persistent experiment. Up until the beginning of the seventeenth century may be called the era of pure choral music—that is, written for voices. This style, the polyphonic or many-voiced, grew up entirely under the influence of the Church. Organ music began by imitating these contrapuntal chorus pieces, as did also the early violin music. In those days there was practically no solo singing. But the time came when the mighty Bach had exhausted the resources of this old fugal type and other composers were driven to find some other means of musical expression. Even in Bach's time there had come about a new and approved form of the suite of dances which had been transplanted from the itinerant street-players, who were at that time regarded as little better than tramps and vagrants. Even great composers, like Haydn and Mozart, were reckoned in the list of domestics, with cooks and footmen, and even dined at the servants' table.

When once musicians began to realize how dances could be developed into finished pieces they were quick to avail themselves of this advantage by combining several such dances into a group. When the form was new it was enjoyed as a novelty. The great popularity of this kind of music shows the great increase of popular interest in music, and the prevailing demand for a simpler and more melodious style. Music of the counterpoint variety had been music for the Church, the court and the professional—not for ordinary folks. But the titles that began to appear on compositions show that composers were reaching out for a larger public. Emmanuel Bach even inscribes some of his pieces as "Easy," or, "For ladies," which was rather a doubtful compliment.

But the suite was inclined to be monotonous, because the movements were all in the same key. So that composers began to experiment again, and the suite gradually gave place to the sonata form. Six sonatas of Emmanuel Bach, published in 1742, were dedicated to Frederick the Great, in whose employ he was engaged. The same Frederick the Great who, as a child, was so fond of music, and who had such difficulties in taking lessons on the flute, because the king, his father, hated it violently.

Public taste about this time began to lean strongly toward orchestral music, and enormous numbers of symphonies were published by composers whose very names are now forgotten.

The Italian violin composers were very active in developing the technique of their instrument, and this sonata style of music that was so well adapted to it. The same was done for the harpsichord by other groups of musicians in Italy, Germany and France, who found that the sonata type was suited to the highest and noblest kind of musical expression. Then came Haydn and Mozart; then the illustrious Beethoven, supreme master of this form—standing at the parting of the ways between the old, rigid polyphonic school of music and that modern romantic school, which aims at the expression of every mood and feeling.

And now, we have seen how, from the humble element of the dance-tune, was developed a great art-form, the sonata, which reached its culminating point in that wonderful work, Beethoven's Ninth Symphony.

DISGUISED INSTRUMENTS.

Some of the answers to the following must be obtained through finding words that sound the same but which are spelled differently.

What musical instruments are the following:

1. A tropical bird.
2. To pillage.
3. The *genus homo*, to act, and the basswood tree
4. Head ornament of cattle
5. A stringed instrument, the seventh syllable of the scale, and to agree.
6. To cut or press in grooves
7. Emblems.
8. To agree. a vowel. and upon.

ELMA IONA LOCKE

One morning last spring little Ruth, aged seven, was watching a meadow lark in the adjoining field, and listening to his song. In a little while she came running into the house to her mother and said: "Mother, he wasn't a bit afraid! He looked at me and then turned round and sang another verse."

"How do you like your teacher, dear?" little Mary was asked, after her first day at school.

"I like her real well," said Mary, "but I don't think she knows much, for she just keeps asking questions all the time."

IDEAS FOR CLUB WORKERS

Conducted by MRS. J. OLIVER

Press Secretary of National Federation Women's Musical Clubs

THE FIRST CLUB MEETING OF THE YEAR.

BY FRANCIS LINCOLN.

What have you planned for your first club meeting? Most of the members have been away for the summer, and although some of the faithful ones have practiced, it is hardly fair to those who have been upon vacations to lay too much stress upon the recital side of your work.

One excellent plan is to have the members relate in order their musical experiences. One member may have been near some great city where famous bands have been engaged for summer concerts, another member may have been in some camp where the only instruments have been a comb, a harmonica and a banjo. The tale of these experiences is often very amusing and profitable.

Plans may be made for the coming season if they have not been already made. The work may also be assigned to the different club members. It is better to have the members make the plans in a body than to adopt the plan of any one person. Any sign of dictatorship in a club should be avoided.

A system of club meetings should, if possible, be arranged with a view to gaining a good knowledge of some one important subject. You cannot expect to have good results if you attempt to cover the whole art of music in one winter. I know of one club that spent the whole winter studying French music, and when they were through with a most interesting season, one of the most capable members told me that their one regret was that they could only touch upon the mere edge of the subject.

A SEASON OF FRENCH MUSIC

If you are studying French music from the historical point, you might devote the first meeting to:

Music in France up to the Sixteenth Century.

Jean Baptiste Lully.

Rammeau

François Couperin.

Essays could be prepared upon these subjects and pieces of the composers represented could be played.

The second meeting could be devoted to the life and works of Frederic Chopin, which afford the members abundant opportunity for illustration.

The third meeting could be devoted to the subject of the Paris Grand Opera, and here illustrations without number can be had.

A fourth meeting could be devoted to men such as Berlioz, Bizet and other great French creators.

A fifth meeting could be devoted to the life and works of Gounod.

A sixth meeting could be devoted to Saint-Saëns and Massenet.

A seventh meeting could be devoted to Debussy, Charpentier and other modern composers.

With the use of a good history such as that of Mr. W. J. Baltzell, any amount of excellent historical facts can be brought out, so that at the end of the season every member will have a knowledge of French music that could not be obtained in any other way.

Thus a program of this kind is of far greater value than a season devoted to recitals and concerts without any set purpose.

LITTLE FOLKS' CLUBS.

If the club members are little folks, the club leader must see to it that they are interested at the very first meeting. Games must be introduced, and they must be kept busy every minute. One teacher of my acquaintance intends to have her pupils start a scrap book to collect musical pictures, particularly those accompanied by biographies, which appear each month in THE ETUDE under the head of "Portraits of Musical Celebrities." Children take the greatest imaginable delight in doing work of this kind, particularly when they are doing it in each other's company, as in a club. This particular teacher purchased several little blank books with tough covers at a very small price and presented them to her pupils to encourage them in this particular musical work. If you desire to gain the good will of our little club members don't forget that the child heart is located very near their little stomachs, and that they appreciate all the little sweetmeats that come their way. They will remember your "light refreshments" far longer than your sermon upon the necessity for long and regular practice.

TWO GAMES FOR MUSICAL PARTIES.

BY DANIEL BLOOMFIELD

VERBAL MUSICAL AUTHORS.

In this game all the players sit in a circle. One of them is appointed judge and keeps a record. The players rise in turn and name a familiar musical composition. The first one to call out the name of the composition receives a point. The game continues until interest lags, and the winner is the one who has gained the most points by naming the most composers.

Example: One child arises and calls out "The Spinning Song." The first child to call out "Mendelssohn" would receive the point.

A MUSICAL SPOOL HUNT.

Collect as many spools as you can, and on each mark a letter so that when the spools are put together they will form the names of great musicians. Such names as Bach, Haydn, Handel and Brahms can be used. Place the spools in a row, the groups forming names being together.

A player then takes up the spools and hides them in various corners, no two spools being together. The other players, who were out of the room while this was going on, now come in and hunt for the spools. They try to find the spools and arrange them so as to spell musicians' names. The winner is the one who completes the greatest number of names.

"The greatest triumph of a teacher does not consist in transforming his pupil into a likeness of himself, but in showing him the path to become his own individual self."—*Louis Ehlert.*

PUBLISHERS NOTES

ADVANCE OF PUBLICATION OFFERS

for introductory purposes. The prices are about the cost of manufacture. An original plan of great aid to the teacher. No offer ever disappointed the buyer. The books are, of course, not returnable. **Order by Offer Number.** Nos. 1 to 6 are first announcements. Nos. 7 to 18 will soon be ready for delivery. See combination offer on each group at foot of page.

Advance of Publication Offers. These special offers in advance of publication at the mere cost of paper and printing for introductory purposes are classified this month under two heads. The offers that are appearing for the first time, and those that have been mentioned before, with a *special extraordinary offer* on each lot. On account of the number of them, and for the convenience of our customers, each offer has a number. Mention this "offer number" only in making your orders.

OFFER No. 1.

A New Musical History for Young Folks. We have in preparation a musical history, by the Editor of THE ETUDE, James Francis Cooke, adapted for the use of children and young folks, which, we believe, will meet with very wide favor. Musical history would be more frequently taught by private teachers were it not for the fact that no history suited to the use of children and young folks, and, at the same time, sufficiently comprehensive, has yet appeared. The teacher had to choose between works written for colleges and academies and books that can only be described as "kiddish" and superficial, from which the students could only obtain a smattering at best. In producing a work that has all the interesting features of a story, and at the same time is a textbook in the highest sense of the word, we are confident that teachers will take a renewed interest in the subject of musical history.

This work should not be judged by any work you may have seen, as it will embody the features of the best musical histories, told in a simple, direct manner, with the necessary facts all presented, but not loaded down with material about musical matters of little significance. The lessons will all be very short, accompanied by test questions, and properly illustrated. Any teacher without any previous knowledge in musical history can take up this book and use it in a special history class or among private pupils. As the first history book for conservatories and convents no better book could be suggested. A special history class of twenty pupils paying a nominal fee of 10 cents each per week would add about $80.00 to the teacher's income during the year. Some teachers conduct history classes as an extra inducement to attract pupils. In any event the musical interest of pupils who study musical history is greatly increased, and parents are accordingly pleased.

The author is a teacher with many years of practical experience. In order that the book may have a wide popularity, the advance price at only 40 cents, postpaid, for all orders received prior to publication. In writing ask for "The Standard Young Folks' Musical History."

OFFER No. 2.

Album of Easiest Pieces. We take much pleasure in announcing this new collection which will doubtless be largely used as implied by its title, a collection of the very easiest pieces, pieces suitable for first grade pupils who are not far advanced. It is especially suited for small hands. Many first grade albums cannot be taken up until pupils are well along in the grade, but such is not the case with this new album. The first pieces in the book lie entirely in the treble clef for both hands and a few of them are almost entirely in the five-finger positions of each hand. It is not possible to write any easier pieces than this, having any musical interest. All these pieces are tuneful, rhythmically interesting and generally well written. Young pupils cannot fail to appreciate them, and their use will aid materially in lightening the teacher's task.

The special introductory price will be 20 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

OFFER No. 3.

Flagler's Anthem Book. It has been our custom to publish once a year an anthem book. Our success has been remarkable. Our "Model Anthems," "Anthem Repertoire," "Anthem Worship" and "Anthem Devotion" have been extensively used by choirs, and edition after edition has had to be printed. This year we will issue a book of anthems by I. V. Flagler, who has been so successful in all forms of church music. This book was originally published by the author, but only a small edition printed, so the work is practically new. There are anthems for all occasions, and all are original gems. None are difficult. They are the outcome of the lifework of an active choir director, one of the best in the land. The work is all ready, and all those who wish something new and good for Fall use have now their opportunity, the only chance, as the work will be on special offer, but this month only. Our advance offer is $2.40 per dozen, postpaid, or 20 cents each.

OFFER No. 4.

Melodious Velocity Studies. By A. Sartorio. This is a new set of Velocity Studies, by the popular writer, Arnoldo Sartorio, recently composed and now announced for the first time. There are very many sets of velocity studies now on the market, but most of these, while they may be technically meritorious, are unattractive from a musical standpoint. Such is not the case with these studies of Sartorio. Each study is an interesting piece of music, melodic in character with a pleasing harmonic structure. Each study illustrates and works out some particular point in velocity, such as the broken trill combined with the melody, short runs in either or both hands, broken thirds and broken sixths, arpeggios, etc. This set of studies is of modern difficulty suitable to be taken up by a third grade pupil. Their use cannot fail to prove of advantage. They will make a pleasing edition to the teaching repertoire.

The special price will be 25 cents, postpaid, if cash accompanies the order. If charged, postage will be additional.

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The business side of music teaching is not sufficiently understood by its votaries. The average music teacher blunders in one way or the other in the business side of the profession. He does not know how to advertise properly. He fails in keeping accounts. He is slow to see the advantages of the social side of life, of dress, of collateral education, etc. In this book of Mr. Bender the teacher will be brought face to face with these problems. A few chapters from the book have already appeared in "The Etude," which will serve to indicate the general contents and trend of the work. Every teacher desires to succeed in his or her work, and to succeed means more money. This book teaches how to get the most out of the business side—but it must be remembered that the advice Schumann gives is true also, and that is, "to make yourself a better and better artist, all the rest will come to you." The work when published will cost considerably more than it can be bought for now.

50 cents is the advance price, postpaid, if cash accompanies order; if charged, postage is extra.

No. 8.—MUSICAL KINDERGARTEN METHOD

By BATCHELLOR & LANDON

This book is about ready for delivery to our advance subscribers. We owe our readers an apology for the long delay in bringing out this work, but we hope to have it ready before the next issue of "The Etude." The advance offer still holds good during this month. There is need of a text-book for musical kindergartens as most of the patent methods are not published and can only be had by taking lessons directly from the authors. This will be the first Kindergarten Method in music published that can be bought like any other text-book. We predict a useful career for the work. The authors and those connected with the work have had vast experience in this line and ought to produce something worthy.

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Easy Pieces. By H. Engelmann. This is another new album the announcement of which will prove welcome to many. This is a totally different book from the "Album of Favorite Pieces," previously announced. This new volume will consist of the best and most attractive of Mr. Engelmann's easy teaching pieces, and it will contain original first and second grade pieces in all styles, including the various dances, characteristic pieces, songs without words, etc. This album may be readily taken up by any second-grade pupil, and also by advanced first-grade pupils. It should become immensely popular.

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Introductory Offers. Once each year, during the month of September, we give our patrons an opportunity to examine any of our new publications that have appeared during the previous twelve months by making a low introductory price on *one copy only* purchased for cash before September 30, 1909. We herewith give you a list of these new publications, followed by the special price; cash must accompany all orders and the works will be delivered immediately, postpaid. They are not returnable.

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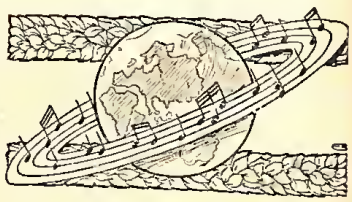

THE WORLD OF MUSIC.

At Home.

CARUSO has been engaged for the Metropolitan opera for another five years.

MME. LIZA LEHMANN, the gifted English pianist-composer, will visit America this season.

THE growth of musical education in America may be gauged by the fact that New York School Board now owns 1,400 pianos.

GERTRUDE PEPPERCORN, the English pianist, will visit this country for the third time next fall.

ONE-THIRD of the "star" singers engaged for the Metropolitan next season are Americans, twenty-one in number.

THE guarantee for Baltimore opera now reaches $70,000, towards the amount required by the Metropolitan Company.

THE death has occurred of Prof. Edwin Bruce Story, who for thirty years has been connected with the music department of Smith College.

MR. HERVE D. WILKINS gave a recital at the inauguration of the new organ at the Methodist Episcopal Church of Dundee, N. Y.

MR. REGINALD DE KOVEN believes that America has entered upon a renaissance of high-class light opera.

A SUCCESSFUL concert was given at the fourteenth annual convention of the Missouri State Music Teachers' Association, at which Mr. Kroeger was the piano soloist.

MR. HORATIO CONNELL, an American baritone who is well known in London, has arranged for an extended tour through the States, Canada and Mexico, commencing next January.

A FRENCH theater is to be built in Montreal, in which the best French plays will be introduced, as well as an annual production of four or five weeks of opera, performed by picked artists.

A YOUNG prodigy has evidently been discovered in Beatrice Evelyn Wilson of Portland, Oregon, who has been exciting lively attention by her playing, and shows promise of a great future.

POL PLANCON, the noted French basso, who had decided to retire, has been induced to change his mind, and will appear next season at the Metropolitan, New York.

THE Hotel Knickerhocker is to have a theater on the tenth floor for the use of its guests, which includes many of the operatic stars such as Caruso, Tetrazzini, and Scotti.

BEECHAM'S orchestra, which has proved itself an important factor in the English musical world, will be heard in this country next Spring. This will be the first crossing of a first-class English orchestra to America.

GEORGE MEADER, a young tenor from Minneapolis, has secured a three years' engagement in opera at Leipsic. He has been acting as soloist in the American church in Berlin for some time, and will be much missed.

IT has now been promised that the Boston Opera House shall be ready for business on November 8, 1909, under the direction of Mr. Henry Russell. Men are working night and day to get it finished.

NEW England Conservatory has received $500 from Paderewski. The sum will be used for a scholarship. Another scholarship of $5,000 will go into effect next fall. It will be known as the Carl Baermann scholarship, and the interest will be awarded to some pupil studying piano.

OSCAR HAMMERSTEIN, who ought to know, says that there is not much money to be made in producing grand opera. The public, he says, continually demand that past successes shall be improved upon. He hopes that in the future unnecessary expenses which arise out of present commercial cruelties will be eliminated, but even if this is so, declares that the outlook so far as great financial profit is concerned is none too promising.

OSCAR HAMMERSTEIN has announced his plan to build an opera house in Chicago, at a cost of $2,000,000. This will not only provide Chicago with opera of its own, but will also serve as a base from which the great operatic singers will tour the cities of the West, including Denver and Los Angeles.

IT has been proposed that the French idea of open-air opera be adopted in New York. Mr. C. H. Meltzer, who is responsible for the suggestion, thinks that free opera in Central Park would be a godsend to the Italian, German, French, Polish, Hungarian and

Bohemian element of the city, to whom music is as the breath of life. There is much in this idea. The craving for emotional excitement peculiar to these races would surely find a better outlet than is to be found in the saloons and similar places to which they are driven for lack of anything better to do.

DR. A. MADELEY RICHARDSON, formerly organist and choirmaster of Southwark Cathedral, London, has been appointed music secession to Miles Farrow as organist and choirmaster at Old St. Paul's Episcopal Church in Baltimore. Dr. Richardson is a graduate of Oxford, and is one of the most broadly cultured musicians in England. He has composed some excellent church music and part songs, and is at present supervisor and tendent of music at Battersea Polytechnic and Clapham High School in Southwest London.

A MONUMENT has been erected in Hartford, Conn., dedicated to the memory of Henry Clay, whose death occurred there in 1884. He was the composer and author of "Marching Thro' Georgia" and many other songs popular during the Civil War. Perhaps he was not a great poet or a great composer, but he had something to say at a time when people who could encourage were badly needed. He was a songster of the people, for the people. Let us keep his memory green.

OSCAR HAMMERSTEIN is to fulfill his promise to provide Brooklyn with an opera house on the lines of those in Manhattan and Philadelphia. The land has been purchased at a cost of $95,000, $45,000 of which was in cash, and the remainder on a six months' mortgage. It is said that $1,000,000 will be expended on the building.

THE following "Paderewski" prizes are offered for the best compositions by American composers, to be submitted on or before September 1, 1909.

1. One thousand dollars for a symphony or symphonic poem for full orchestra.

2. Five hundred dollars for a concert piece for chorus and orchestra, with or without solo voice parts, or for an overture for full orchestra.

3. Five hundred dollars for a piece of chamber music for any combination of instruments.

The judges appointed by the trustees are: Messrs. G. W. Chadwick, Horatio Parker and Franz Van der Stucken.

All communications in reference to the competition should be addressed to John A. Loud, Secretary, 6 Newberry street, Boston, Mass.

REGINALD DE KOVEN, who has delighted audiences for so long with his excellent light operas, is to have an opportunity of composing a grand opera. The immortal "Trilby" is to be the theme, and the book will be adapted from Du Maurier's novel rather than from the already existing play, and will afford excellent opportunity for operatic treatment. The work is to be produced at the Manhattan, and is part of Hamerstein's plans for popularizing opera by native composers. The work will rely for its interest upon melody, combined with scenic and choral effects and by ensembles. Mr. De Koven has little faith in the methods of such men as Strauss and Debussy, and believes that such operas as Salome, or Pelleas and Melisande, will not maintain their present interest.

MR. WALTER HENRY HALL, the distinguished choir director, upon leaving the Cathedral of St. John the Divine (New York City), where he has served for four years with such success that some of the most renowned organists of the country praised his work in extreme terms. Mr. Hall has accepted a position as teacher of choral conducting and boy choir training in connection with the university extension work conducted by Columbia University, New York.

MRS. CLARA GOTTSCHALK-PETERSON informs us that she is the sister of Louis M. Gottschalk, the famous pianist and composer of "The Last Hope," and not the half-sister, as stated in a recent issue of THE ETUDE. We hasten to apologize both to her and to our readers for the mistake. Those readers who have seen this lady's excellent compositions which have been printed in THE ETUDE will be interested in this.

Abroad.

PADEREWSKI has been made a Chevalier of the Legion of Honor in Paris.

A PIANIST in Germany is creating a sensation by giving recitals in the dark.

THE treatment Caruso underwent for his voice has been eminently successful.

IT is said that a statue is to be erected to the memory of Richard Wagner in Munich.

A MONUMENT has been erected at Weimar cemetery in memory of Edward Lassen, who succeeded Liszt as Kapelmeister to the Duke of Saxe-Weimar.

EMANUEL IACOLETTI, a brother-in-law of Caruso, is studying at Milan, in order to adopt an operatic career.

MARCELLA SEMBRICH achieved an enormous success in Berlin where she has been making farewell appearances.

IT is reported that Herr Burrian the well-known tenor has received a legacy of $20,000 from an admirer—an elderly lady.

MASSENET is at work on an opera on the subject of Don Quixote. This brilliant French composer has already written over forty operas.

NORDICA received a fee of $2,500 for singing at Dorchester House, London, at a party given by Whitelaw Reid, the American ambassador. The party was given in honor of the King and Queen, who were present.

SIR CHARLES VILLIERS STANFORD has been amusing London audiences with his "Ode to Discord." It is in four bursts. Burst one opens with the "Teatravology." The goddess of discord strikes the keynote of the composition by singing "Henee Loathed Melody!" In the fourth and last burst Sir Charles has made use of an ingenious adaptation of "We Wont Go Home till Morning."

AN opera, "Tess," founded on Thomas Hardy's novel, was recently produced at Covent Garden, London. The music was by Baron d'Erlanger, an English financier, who combines music and banking as a profession. It is said that the first two acts are rather weak, but that the third act is by far the finest part of the work.

A SUITE Fantastique, for piano and orchestra, by Ernest Schelling, is among the novelties for the Queen's Hall Promenade concerts in London. The list also includes "Salome's Dance," by Henry Hadley; "Concerto in E Minor," for violoncello and orchestra, by Victor Herbert, and "Symphonic Sketches," by G. W. Chadwick. The concerts will be conducted, of course, by Henry J. Wood, who has done so much for orchestral music in England.

IN a recent interview, Kreisler, the eminent violinist, had some observations to make that were worth while. "In reviewing the influences that made me," he said, "I really can see only three great outstanding factors: (1) my work, (2) my wife's love and help, and (3) my robust health. My work branches into musical and general studies, and I am inclined to lay more stress on the ultimate beneficial influence of my general studies. My work in the sphere of music subdivides itself into purely violinistic and general music studies, and here again, I attach more importance to my *general* musical training that to purely violinistic as probably the more powerful factor in making me."

HOW ROSSINI PLAYED.

FELIX MOSCHELES, the famous portrait painter, and son of the pianist, Ignaz Moscheles, gives in his interesting biography the following entertaining account of how Rossini played the piano:

"I called one day to take leave of Rossini, when I was about to leave Paris for a short time on a visit to my parents in Leipsic. This was before Rossini had become personally acquainted with my father, and he enjoined me to deliver a message to him. 'Tell him,' he said, 'that I am a pianist. I dare say he knows that I have written operas, but I particularly want him to understand that I am a pianist, too, not, to be sure, of the first class as he is, but of the fourth.'

"'Very well, Maestro,' I answered, 'I won't forget.'

"'Yes; but mind you deliver my message correctly,' he insisted. 'My ear is exceptionally good, and I manage to hear what is said at a considerable distance. I was not at all satisfied with the way Rosenhain delivered a similar message I had entrusted with him.'

"I promised that I would scrupulously repeat what he had said, but I added that I could not take the responsibility of stating that he really was a fourth-rate one; he might be a third or a fifth-rate pianist for aught I knew.

"'Oh, if that is all,' he said, 'I will play you something, and you can judge for yourself.' And with that he opened the small upright piano in his study, and began improvising, while I settled down to listen to my own special fourth-class pianist. It was indeed interesting. His plump little hands moved over the keys with a delicate touch, suitable to the simple melodious vein in which he began. When presently he broke into a rapid movement, and the pianoforte player asserted himself, it was still with the touch of the good old legato school. His execution was masterly but not brilliant; whenever he introduced passages or figures for the pianist as such, these seemed commonplace and hackneyed. But when, on the other hand, the musical thought sought expression, it flowed as from an inexhaustible store, and took

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the dramatic shape, reminding one of his best operatic style, and his brilliant orchestral effects.

"His manner throughout was simple and unaffected. There was nothing showy or self-conscious about him, no by-play of any kind, no sudden pouncing on some *marcato* note, or triumphant rebounding from it. In fact, there was nothing to see but a benignant old gentleman playing the piano; one wouldn't have been surprised if he had worn a pigtail like those pianists, his predecessors, who were not in a hurry, and treated their little set of crowquills with loving care.

"Rossini came into the world three months after Mozart's death, a fact perhaps worthy to be considered by those who believe in reincarnation. It would have been interesting to learn what may have been the temporary abode of Mozart's spirit during those intervening three months. Perhaps it crossed the Alps and found its way to Rossini, for the Maestro, imbued as he certainly was with the spirit of his great predecessor, never lost an opportunity of acknowledging his indebtedness to him, and was always ready to talk of his favorite master.

"'Beethoven,' he said to me one day, when conversation had turned on German music. 'I take twice a week, Haydn four times, but Mozart I take every day of the week.'"

ORGAN DEPARTMENT

(*Continued from page 633*)

Bismarckian altitude is doomed to failure. The student can gain a vast amount of information from Mr. F. W. Wodell's excellent work, "Choirs and Chorus Conducting," which was evidently written for the sole purpose of supplying this need. Mr. Wodell tells many essential things that the young organist could only find out otherwise through some years of experience and costly mistakes. The young organist should also have a familiarity with the most practical anthems. In some new positions he will find that the church already has a library of anthems that have been used for years, until the congregation knows almost every one by heart. It is well for him to write to the leading publishers and request them to send him a selection of the best selling anthems "on sale." Most publishers are willing to do this if a good reference is given. He should go over these anthems thoroughly and carefully and select and purchase those which he feels will be useful in the future. These he should have bound for reference, so that when a new anthem is needed he will not have to spend hours in the music store going over and over things with which he is already partially familiar. Some organists instead of having their anthems bound keep them in a box similar to that used for filing letters and thus have them in alphabetical order.

KEEPING UP TO DATE.

It is very essential for the organist to keep up to date. No organist can feel so secure of his position that he need fear no possible dismissal. A sudden change in the policy of the church or the board of trustees may lead to his "release." For this reason the organist must keep up to date. He must know all kinds of organs and all their best features. Organ builders are very glad to send descriptive material relating to their organs to all who apply. It pays the active organist to know about new organs and their characteristics. He should read the best musical papers constantly and keep his ears open for news regarding improvements and changes. If organists showed the same desire for progress that inspires some of the clergy to respond to "calls" with higher rates of remuneration many organists would not remain in insignificant positions. If you want to earn a higher salary you must deserve it, and to deserve it you must never let a day go by without improving yourself in some way.

TO FACILITATE SIGHT READING.

BY R. T. WHITE.

1. FACILITY in reading comes with regular practice founded upon a rational system.

2. Read something new at every practice, if only a short phrase.

3. The correct reading of a simple phrase is better than a tolerably correct rendering of a difficult piece. Hence, for reading, choose music several grades lower in difficulty than that used for detailed study.

4. Before commencing, look for *likely* places for mistakes; determine what the difficulty is likely to be, and devise a method for its removal *before* succumbing to it.

5. Read in advance of the fingers. Do not leave one chord before the next is in the "mind's eye."

6. Try to throw yourself into the right mental attitude towards every phrase and part of a phrase; *i. e.*, read arpeggios as chords, and so on.

7. Analyze every error made, note the cause, remove it as much as possible, and play the passage again next day.

8. The same error committed more than once shows that some general principle has been violated.

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Pupils of Albert Smith.

Schottische, Kaiser; Joyous Peasant, Schumann; On the Jump, Sartorio; Scherzo, Rohde; Paternal Severness, Hollaender; Golden Rod Waltz, Oehmler; Dolores, Bohr; Printann'a, Lack; Morris Dance, Edw. German; Allegro from Sonata in G, Mozart; Humoreske, Dvorak; Swedish Wedding March, Sodermann; Allegro from Sonata in C No. 2, Haydn; Harlequin, Bartlett; Gigue Bretonne, Bachmann; Message of Spring, Zinzel; Reveil du Printemps, Frimi; Coronation March from "Le Prophete," Meyerbeer; Mazurka Melodique, Dolmetsch; Polonaise Op. 26, No. 1, Chopin; Grande Gavotte in D, Bartlett.

Pupils of E. Von Schlechtendal

Etude, Opus 32, No. 15, Jensen; Maid of Tyroi Valse, Streabbog; At Play on the Meadow, Foerster; Joyous Hopes. Lichner; Tarantelle, Nolle; The Lark's Morning Song, Koeling; Sinking Sun, Spindler; Nocturno in B flat, Reynald; Barcarolle in A flat, Scharwenka; Fond Hearts Must Part, Lange; Mazurka A flat, Echeverria; First Mazurka, Godard; Valse Gracieuse, Spindler; Valse in A flat, Meszkowski; Adelaide, Beethoven; Au Revoir, Lichner.

Pupils of Mrs. Charles Slocumb.

Overture, William Tell (6 hds.), Rossini; Gypsy Dance (4 hds.), Hunt; Glockenspiel (12 hds.), Kramer; Valse Caprice (4 hds.), Missa; La Capriceuse (8 hds.), Eggeling; 2d Waltz (4 hds.), Godard; Berceuse, Godard; Fidelio (8 hds.), Beethoven; Polonaise in A (8 hds.), Chopin; Whims, Schumann; Home, Sweet Home, Mills; Last Hope, Gottschalk; Hungarian Rhapsody No. 2 (8 hds.), Liszt.

Pupils of G. L. MacMillan.

Inventions, Nos. 8 and 14, Bach; The Butterfly, Etude de Concert, Lava lee; Kammenoi-Ostrow, Op. 10, No. 22, Rubinstein; Sextette from "Lucia," Donizetti; Burlesca (4 hds.), Gurlitt; Dance Characteristique, Sabathil; June, Tschalkowsky; Scherzino, Schubert; Valse in A flat, Schutt; Murmuring Zephyrs, Jensen-Niemann; Romance and Song to the Evening Star, Wagner-Liszt; Valse in E Minor, Chopin; "If I Were a Bird I Would Fly to Thee," Henselt; Valse in E, Op 64, No. 2, Chopin; Valse Brillante in A flat, Chopin; Etude in G flat, Op. 25, No. 9, Chopin; Polonaise in A, Op 40, No. 1, Chopin; Etude, Op. 10, No. 5, "Black Key Study," Chopin; Salut a Pesth, Kowalski; Valse in E (4 hds.), Moszkowski.

Pupils of Dr. Haas.

Snow Birds, Schiller; Isabelle, Bohm; Heather Rose, Lange; Violet Valse, Bohm; Twilight, Bohm; German Folksong with Variations, Lichner; Polonaise, Jos. Hofman; Second Valse, Godard; Frisches Leben, Spindler; Les Syiphes (4 hds.), Bachmann; Gipsy Rondo, Haydn; "The Swallow Song," Bohm; Marseillaise, Meyer; Tanzwelse, Meyer Helmund; Tarantelle, Heller; Schlummerlied, R. Schumann.

Pupils of A. W. Pike.

Au Revoir, Lichner; Flower Song, Lange; Birds of Paradise, Waltz, Streabbog; Pastorale, Hitz; In the Country, Sartorio; In the Boat, Waltz, Norris; The Little Hungarian, Behr; Morning Greeting, Heins; Violette Des Bois, Morley; Old Black Joe, Drumheller; Valse Brillante, Op. 6 (4 hds.), Shulhoff; Return of Spring, Franz Rubens; Blue Bells of Scotland, Kube; Tarantelle, Donnee; Rigoletto, Dorn; Dance of the Flowers, Deilbes; Fantasie on Faust, Lvebach; Witches' Dance, Paganini-Wallace; The Trout, Schubert-Heller.

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3. If you are writing about other matters (music orders, subscription, etc.) place the questions in a letter by this department upon a separate sheet of paper and sign your name and address. Do not send questions in the body of a letter referring to other departments.

4. Questions referring to the interpretation of special pieces, metronomic markings, etc., cannot be answered in this department, as they are not likely to interest many of our readers.

5. Direct letters, "THE ETUDE Questions and Answers," 1714 Chestnut St., Phila., Penna. No charge is made for the use of this department. All questions will be placed in the hands of competent specialists.

Q. I am told that the tube forming a French horn if unrolled would be sixteen feet in length? Is this right?

A. Yes.

Q. What is the meaning of the number inside of the piano? Has it any value?

A. This is the maker's number. It does not always indicate the real number of pianos the maker has made, for some conscienceless makers have gone so far as to number their first pianos up in the thousands. With reliable makers, however, this is a valuable means of determining the age of the piano.

Q. What is close harmony, and how can I tell it when I see it?

A. Close harmony refers to chords written in such a manner that the parts of voices are as close together as possible. You can tell it in this way: Examine the chord in question, and if it is impossible to insert a note of the same chord between any of the voices as written, that is, between the tenor and the alto, the bass and tenor, or the soprano and the alto, then the chord is in close harmony.

Q. Are the cymbals used in first-class orchestras or is their use limited to brass bands?

A. The cymbals are used in first-class orchestras, but they are used more frequently in bands.

Q. Is the figure "3" always placed over or under the triplet sign?

A. No. When the triplet appears as a single instance, the figure is usually employed, but when a number of triplets come in succession the figure three is rarely employed, but is understood. It is not difficult to tell when the triplet is indicated.

Q. Is there such a thing as a "Hungarian Gypsy Scale," and if so, what is it?

A. The "Hungarian Gypsy Scale" is the same as our harmonic minor scale with the fourth step sharpened. Thus the scale would be in the key of C—C, D, E flat, F sharp, G, A flat, B, C.

Q. What does "poco a poco" mean?

A. "Little by little" or "by degrees." It is the same as the more frequently seen Italian term "poco a poco." It is usually accompanied by some other word of expression, such as crescendo, accelerando; thus poco a poco diminuendo means growing softer little by little. Information upon musical terms such as the above can be secured conveniently and exactly from Dr. H. A. Clarke's "Pronouncing Dictionary of Musical Terms."

Q. Is it true that Beethoven dedicated his Symphony No. 3 to Napoleon?

A. Yes; the symphony was at first dedicated to Napoleon and was in fact called "Sinfonia Grande Napoleon Buonaparte" but when Napoleon deserted his republican principles and turned France into a monarchy, Beethoven, who was a republican at heart, tore up the title page and turned it's dedication to the following: "Heroic Symphony, composed to celebrate the memory of a great man."

Q. Please recommend to me some first-class New York teacher upon whom I can depend for reliable musical instruction. I am not able to pay such a rate as $7.00 per half hour, but I could spend as high as $3.00 an hour. Can I get good instruction for such a rate?

A. You can get excellent instruction in New York or in any large American city for the rate you mention. The most popular teachers, however, are able to charge a higher rate because their services are more in demand. We cannot give you the names of special teachers, but advise you to consult the advertising columns of THE ETUDE, where many excellent teachers are represented in New York and in cities nearer to you than New York. By writing to these teachers you can secure their terms and also full information regarding their work, as most teachers have circulars to send to pupils located at a distance. We receive hundreds of such letters as the above, and this is the only answer we can give.

Q. What does "Kamenoi Ostrow" mean? I refer to the popular piece of Rubinstein.

A. The following description is greatly reduced from Mr. E. B. Perry's analysis in his interesting book "Descriptive Analyses of Pianoforte Works," which contains extended descriptions of over fifty famous standard pieces. "Kamenoi-Ostrow" is the name of one of a group of islands situated in the Neva River some miles below St. Petersburg (Russia). It is a favorite pleasure resort both winter and summer, for the wealthy and aristocratic classes of St. Petersburg. One of the Imperial palaces is situated on it. Rubinstein was a frequent visitor at Kamenoi-Ostrow. His set of twenty-four pieces for the piano, entitled "Kamenoi-Ostrow" is a series of tone sketches suggested by and representing various scenes and personages which his sojourn there brought within his experience. The No. 22, which is probably the best of the set and certainly the most widely known, is intended as the musical portrait of a lady Maid-of-honor, Anna de Felsenbourg, a personal acquaintance of Rubinstein's to whom the composition is dedicated. Mr. Perry follows this with a full analysis of the piece.

Q. Is it possible to stretch a child's hand between the octaves without straining it?

A. Yes, but great care should be used. Try exercising arpeggios alternated with the chromatic scale. The first for expansion, the second for contraction. The principle of alternation avoids strain.

Q. How many rhapsodies did Liszt write? Some books say fifteen and others sixteen.

A. Fifteen Hungarian rhapsodies and one Spanish rhapsody.

"HOW ADVERTISING HELPS MUSIC TEACHERS."

BY GEORGE C. BENDER.

[The following is the fourth chapter from Mr. Geo. C. Bender's forthcoming work entitled "Dollars in Music" or "The Music Teacher as an Advertiser." In this Mr. Bender presents reasons why the musician should advertise.—THE EDITOR.]

OH, how the word advertising makes the musician shudder. How loathsome the very suggestion! How unethical! How unprofessional! How inartistic! Yet, how absolutely necessary is advertising to the man who is not content to remain obscure for the better part of his existence.

The musician is often entirely ignorant of the tremendous power embodied in this great commercial force—*advertising*—the most powerful factor in our modern business world. Advertising is in fact an educational force as well as a commercial force. What is a good advertisement but a means of educating the public to a better appreciation of the object advertised. If the article advertised is not as the advertisement represents, the public in time will find it out and the advertising will be wasted. Advertisements that are true are really a kind of mercantile education. The very stupidity of the public, so much condemned by the musician, can be overcome through this very medium. Indifference can be overcome, attention can be attracted, the public aroused to a higher appreciation of music, and persons who merely "like music," may be turned into active pupils.

The same kind of an advertising educational campaign that has induced a multitude to become amateur photographers, or devotees of piano playing devices, phonographs, music-boxes, could likewise bring many pupils to the studios of teachers who now put forth the dyspeptic complaint, "music teaching is a poor business," but who at the same time are too high and mighty in their absurd ideals to consider the very necessary matter of making their musical wares known to the public.

The music teacher has many advantages that the average business man would be glad to possess. The fact that ninety-nine persons out of every hundred "like music" offers him a ready-made foundation upon which to build his business structure. What some manufacturers of new wares spend hundreds of thousands of dollars to arouse, is naturally created for the musician—desire. To create the desire to possess is one of the first principles of good advertising. Although it is expensive to do this, it is found to pay in the end. The musician with the assistance of the well-founded desire to possess the ability to play has only to direct or lead public attention to the fact that he is able to impart musical instruction in a thoroughly first-class manner.

But the musician lacks the knowledge and ingenuity necessary to grasp this opportunity. He does not know how to develop this desire to study music into a real business prospect. Even many of those who have confidence in advertising often scatter their seed on barren ground. These well-meaning individuals expend their hard-earned money for space in musical newspapers read mainly by professional musicians and not for that in journals which appeal to the student body. Apparently their only ambition is to see their names and portraits in print, side by side with some celebrity. This pastime may afford enjoyment, but they pay a very big price for their fun. The amount of money wasted annually by such illogical and unbusinesslike methods is incalculable. If you are a teacher your object should be to reach those who need teachers and not those who are past the need for musical instruction. If you were a maker of heating apparatus it would be useless to advertise in the tropics.

No matter how well equipped you may be, your equipment is worthless until you make the public acquainted with it. A man might be a maker of stoves. His stock might consist of a thousand stoves, boxed and ready, complete for delivery. Similarly the music teacher has his ability to teach ready for delivery. At this stage both the stoves and the musical education are of little commercial value. Both the stove dealer and the musician need the people and the people need stoves and music lessons. How can we bring the demand and the supply together. In most cases the introduction can be brought about in only one way, and that way is advertising.

But Prof. Dignity does not believe in advertising. Yet, Prof. Faker, around the corner, does, and he has more pupils than he can attend to. In his innermost heart Prof. Dignity envies Prof. Faker. Outwardly, Prof. Dignity, with the taste of sour grapes in his mouth, howls about his hard luck and condemns the stupid public, "which loves to be humbugged."

Let us attempt to determine whether this antipathy toward advertising is genuine or hypocritical. The musician will play for a church sociable, a special concert for the day nursery, or a society function. He will join a club, take an active part in its work and serve on the committees. Frequently he gives a complimentary recital, or does anything, in fact, that brings him prestige or recognition. All this he does gratuitously. The next day, with palpitating heart, he closely scans the local newspaper columns, and, with greatest eagerness and elation, he clips out a solitary paragraph which merely mentions his participation in the particular affair. Blind to his egotism, he tenderly and tremblingly pastes the clipping into his autobiographical compendium he calls his "vanity book." Still he says: "I do not believe in advertising."

Every instance of personal fame or business success is founded upon a judicious and scientific use of publicity. The music teacher alone is content to depend on *merit* for his advertisement, never realizing that this method takes half a lifetime in producing results. The pianist who sits home practicing hour after hour in the blessed consciousness that he is a good teacher will never be heard of unless he takes the trouble to acquaint the public with his ability. Moreover, for the teacher to sit back and wait for the fame of his pupils to proclaim him a great teacher is to wait for years to elapse before his business can be developed into a profitable undertaking. Giving music lessons is a business, and, like others, it must be advertised. If you give lessons without remuneration you may rest content and say that it is not a business, but as soon as the fee has passed hands, the matter becomes a

(*Continued on page 646*)

(*Continued from page 645.*)

business transaction, pure and simple. Business is noble, just as noble as any of the professions or arts. The old Japanese idea of the Samurai or the Hindu caste idea that to be in business was a "disgrace" has no part in our modern philosophy.

Many years ago, in Vienna, a musical genius was struggling for worldly recognition. An American piano manufacturer heard of this young pianist and decided to make use of him to exploit his pianos. In the course of time the American public received announcements that a great new pianist was to visit this country. Clever advertising made the pianist's name a topic for discussion. People loosened their teeth attempting to pronounce his name correctly. Finally the great pianist arrived, and crowds struggled to attend his first recital. His performance was commensurate with the representations made in his advertisements. The public, which had been educated to look through the spectacles of the advertising manager, opened its arms and received him with approval. Despite many adverse critics, the pianist's success continued. Preceded by advertising that convinced and educated, he traveled over the land. When the concert tour was ended, he left our shores with something like two hundred thousand dollars in his possession. From obscurity to fame, from nothing to wealth, all in a few months. Since then his position as an artist has been secure, and there can be little doubt that the methods of advertising him had much to do with his success.

The business man who starts a conservatory in a locality where the enterprising teachers are blind to their opportunities, and who afterwards employs the same teachers and provides them with as many pupils a day as they formerly had in a week, is making money out of the knowledge and ability these teachers were too stupid to use themselves. The businesslike teacher understands the constructive and educational power of publicity. He makes two blades of grass grow where one grew before. In brief, he believes in advertising.

Advertising does not consist of merely keeping one's name before the public. It must follow a well-established code of principles based on practical experience and scientific investigation. It is a science, but by no means an exact science. The writing of an advertisement is an art. Continuous prosperity of any business must be supported by active advertising. The musician must keep everlastingly at it. Every detail of his business must be a good advertisement. His correspondence, recitals, pupils, methods, lectures, should all bring prosperity that can be developed into pecuniary profits. If these do not, his methods are wrong and he should seek to improve them, placing the blame where it belongs.

A COMPOSER who is not able to execute his own works before the public requires double the time to gain a reputation.—*Schumann*

THE TEACHER'S A, B, C.

BY DANIEL BLOOMFIELD.

A great teacher is one whose knowledge is expert, whose ideas are of the loftiest, whose motives are not those of self-interest, whose patience is unlimited, whose sympathies are wide.

By unflinching devotion to his ideals, scrupulous honesty in all his dealings and constant association with masterminds can the young teacher reach that state of economic independence denied the man less active.

Carelessness in methods, in speech and attire has often ruined the chances of promising young teachers.

Do everything thoroughly, make as many friends as you can and your success is assured.

Each day of your life should be a step to something higher—towards your ideal—each hour a golden opportunity, each minute a jewel in the crown of life, for time lost is lost forever.

Faith in yourself must be the backbone of your professional existence. The man who is too self-conscious is ever in the background.

Get your pupils to assemble often in a purely social way. Too many musicians lack the social polish necessary for their success.

Habit is the principle underlying daily action. Hence the importance of cultivating good habits and eradicating bad ones. Teachers should lay the foundations for habits of earnest study and systematic practice within their pupils.

In this century of progress art is making great strides. Music is reaching a stage of complexity undreamed of by the most radical of radicals, and musicians, in order to keep up with the procession, must get a more intimate and thorough knowledge of the resources at the command of the modern composer.

Judge yourself by what you accomplish, not by what you do. Results make a teacher's reputation.

Kindness rather than coercion with your pupils will get from them what you desire. Suggestion, the value of which all educators are agreed on, is only possible under the first condition.

Let your choice of pieces for your pupils be conservative, your tastes catholic, but take care that you are not misled by the opinions of others.

Make the best of your situation, whatever it is. You can accomplish as much and even more in the position of a small country teacher than as professor in a conservatory. Some of the greatest work along educational lines has been done by humble, unknown teachers.

Never acknowledge defeat. It is no disgrace to be thrown down, for the harder you are thrown the higher you will bound. It is only disgrace when you lie there after being thrown down.

On every side of you you will find charlatans who prey upon the credulity of the public. They may be more successful than you, but if you are honest and conscientious, you will win out.

Perfection, although a very high ideal, is the only thing to save one in the maelstrom of competition into which all professional men are thrown to-day.

Queer dress and manners are no sign of genius. They are rather indications of a subject for the asylum. Flowing hair and neckwear are things of the past.

Rest is the greatest tonic a physician can prescribe. You should give up a part of the year, the summer preferably, to repose in some out-of-the-way country spot. You will then be more useful to yourself and to your pupils.

Slow pupils are not necessarily dull pupils. The teacher must take this into consideration and arrange his work with those pupils accordingly. He must study the particular needs of those pupils.

True criticism is constructive, not destructive. So music teaching must be. A good teacher will praise more than blame, at the same time using all at his command to help the pupil overcome difficulties.

Unassimilated pieces are worse than none. The teacher must exercise extreme care in assigning music. He errs, too, often by giving his pupils pieces that are beyond them both in technical and musical content.

Vacation will soon be at an end. Are you preparing yourself to enter upon your work with new ideas, fresh enthusiasm and confidence in your ability?

Wealth comes to few musicians. If you have entered the profession of music not because you love it more than any other, but because you expect it, as a *business*, to make you rich, you have erred greatly. Better become a carpenter or storekeeper, for there is no business that pays so poorly as art.

X-ample is better than precept. If instead of filling your pupil's mind with cumbersome rules you take examples and let your pupil deduce principles from them you will find his progress more rapid and satisfactory.

Youthfulness in a teacher is not to his discredit. If you are young you need have no fear of failure, provided your knowledge of your subject is above the average, and you possess the qualities mentioned at the beginning of this alphabet.

Zeal shown by a teacher in all he does will, sooner or later, influence the public in his favor. Success means work, hard, back-breaking work. The standards of art are the highest in life.

SOME APHORISMS OF LISZT.

Music may be termed the universal language of mankind, by which human feelings are made equally intelligible to all.

It is not to be expected that an artist should pledge himself to poverty, obedience and self-denial. His imagination naturally loves wealth, and longs for liberty in every conceivable form, liberty being the inalienable dowry of what are properly called the "free arts."

Music in its essence does not belong exclusively to the sphere of sentiment. It is able to serve given ends and ideas in more ways than one. Thus, vocal music by the choice of language, whose effect is enhanced by it; instrumental music by its descriptive power in the form of "program" music.

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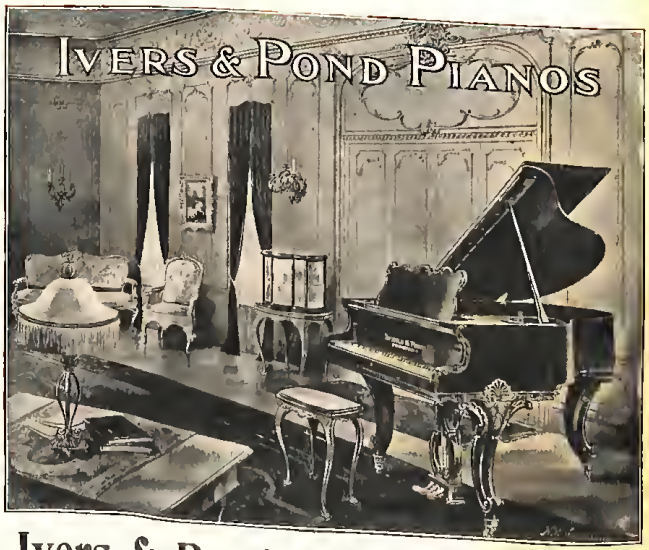

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